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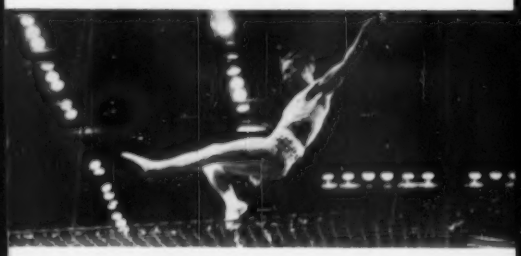

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Shelly Grossman explores the latitude of new Anscochrome

Armed with trusty camera and new Anscochrome, top editorial photographer Shelly Grossman tested our film during a visit to John Hamlet's "Birds of Prey" show in Florida. How did Anscochrome stand up? Here are a few of Mr. Grossman's favorite shots, together with his "unretouched" comments.

Shelly Grossman *really* put new Anscochrome to the test during his recent Florida trip. He used no special equipment. No professional "tricks." No filters. His camera was probably no faster than yours. But *here's* the difference: into his camera went new, high-speed Anscochrome! Because Anscochrome is rated at Exposure Index 32 . . . actually *3 times faster* than traditional color films . . . it makes an f3.5 lens every bit as good for color as a superspeed f2.0 . . . *even* in dim light.

You can shoot new Anscochrome at high speeds, and literally "freeze" action in its tracks. You can shoot it "stopped down" for sharper backgrounds. You can shoot it on grey days . . . in shadows . . . at dawn or dusk . . . at night . . . and get *natural* color.

Right now, why not look over Mr. Grossman's pictures. Aren't the colors just as soft and natural as life itself? Don't they make *you* want to try new Anscochrome . . . first chance you get?

ANSCO, Binghamton, N. Y. A Division of General Aniline & Film Corporation.

"Plenty of direct sun here and a swell chance to catch Mr. Spectacled Owl at his colorful best. Taken at f11 at 1/400 second, I got plenty of true natural color . . . beautiful texture . . . and crisp definition."

"How's *this* for wonderfully true color? Taken at f11 at 1/400 second, in direct sun, I caught this white-headed vulture in all his glory. Whites, blacks, even hard-to-see browns came off like a charm, with no color distortion."

"This difficult side-lit shot of a Tasmanian cackling falcon was taken at f8 at 1/400 second. I think it really shows off the film's fine latitude and gradation. Note how crisp, yet soft and true, both sunlit and shaded tones are . . . *textures* are great, too!"

"Diffused lighting here, but who could resist this ornate hawk eagle? Taken at f4.5 at 1/200 second, not a bit of color subtlety was lost. Whites, blacks, browns, reds—they're all soft, true, completely *natural* over the full picture area."

Here's why color comes to life with new Anscochrome

- **High Speed** . . . rated at Exposure Index 32, *3 times faster* than traditional films
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- **Wide Latitude** . . . gives more natural, balanced color, even in deep shadows, over a wider range of exposures
- **Uniform Gradation** . . . new softer scale assures more stable, uniform gradation in all lighting situations
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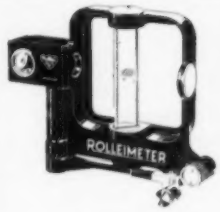

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OCTOBER 1956

VOLUME 39, NUMBER 4

POPULAR PHOTOGRAPHY®

including CAMERA and AMERICAN PHOTOGRAPHY

WORLD'S LEADING PHOTOGRAPHIC MAGAZINE

Kim Novak was photographed on the set of *The Man With The Golden Arm* by Bob Willoughby with a Nikon and a 50-mm Nikkor f/1.4 lens. Exposure, by set light, was 1/15 second at f/2 on Type A Kodachrome. The long exposure was needed because of the low level of lighting used to preserve the film's mood. Type A, balanced for tungsten, was discontinued but has been reinstated as Professional Type Kodachrome.

88 THE NEW 1957 POPULAR PHOTOGRAPHY HIGH-SCHOOL PHOTO CONTEST

35-MM SECTION

44 Introduction
45 How to Get the Most from 36 Exposures *by Arthur Barney*
50 The Wide-Angle Lens Moves into High

GENERAL INTEREST

52 Teen-Age Photographer *photos by Joan van der Keuken*
56 Photography in Russia Today
140 *Better Living* Beautiful Baby Contest Winners

PICTURE FEATURES

60 One Problem: Ten Pictures *photos by Terry Lindquist*
78 *Home Town*—a Portfolio of Americana from *Friends* Magazine

HOW IT'S DONE

64 Photographing Flowers Indoors *by Jack Fields*

COLOR FEATURES

30 New Dye-Reducer Formulas for Ansco Color Materials
66 Backgrounds for Color *by Curtis E. Moussie*
68 Pictures from Our Readers

IN THE DARKROOM

70 Short Course in Enlarging *by Joseph Foldes*

EQUIPMENT AND MATERIALS

76 New Electronic Contrast Timer *by Bob Schwalberg*
136 New Meter Adapted for Available-Light Work

MOVIES

116 British Amateur Film Makers *by Derek Hill*

DEPARTMENTS

10 Letters to the Editor
14 Tools and Techniques *by Norman C. Lipton*
22 Color Clinic *by David B. Eisendrath, Jr.*
26 Camera Clubs *by Whit Hillyer*
28 Legal Problems in Photography *by George Chernoff and Hershel B. Sarbin*
32 What's New—Trade Notes and News
42 Candid Shots
44 35-mm Today *by Bob Schwalberg*
111 Photo Tips
122 Contests and Markets
126 Calendar of Exhibitions
130 New Books

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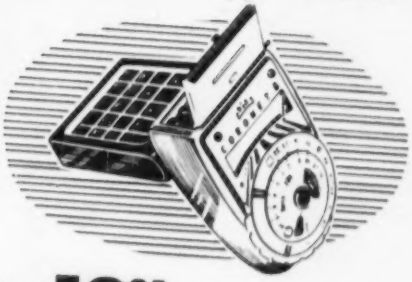

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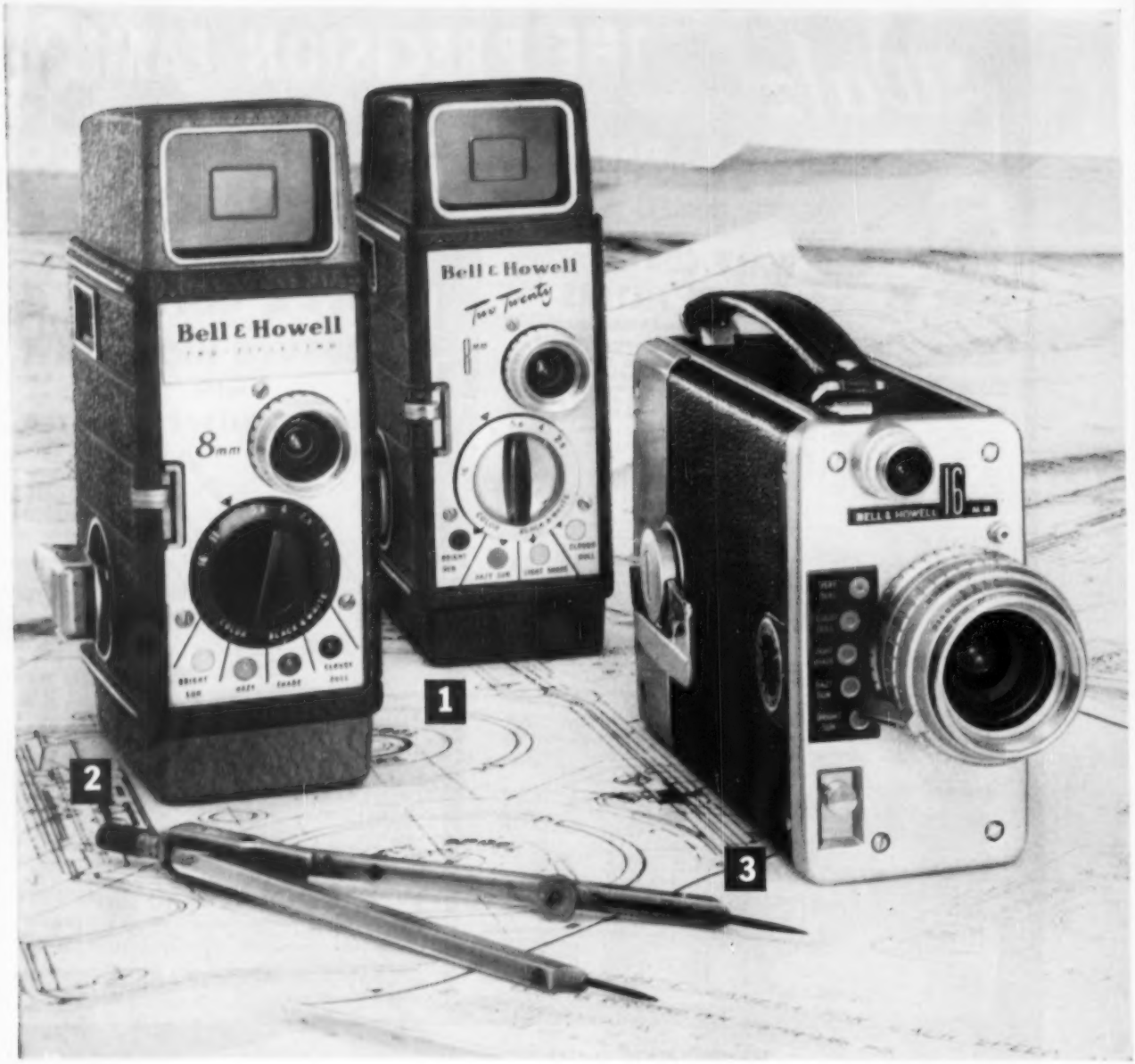

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LETTERS TO THE EDITOR

Binocular Pictures: Another Idea

I suggest to those lucky people who have removable lenses to attempt a picture through a pair of binoculars alone, without lenses between the eyepiece and focal plane. Vignetting worries are ended, and there is a slight increase in transmitted light.

L. B. Jones
Seattle, Washington

More for the Advanced Amateur

I thoroughly enjoyed the comprehensive and definitive article, *A Good 35-mm Negative*, by Arthur Barney (August, 1956). It is discouraging to be treated as a rank amateur, as witness the great majority of articles in photographic magazines. Are there not enough discriminating amateurs to make it worth while devoting one article a month to them?

Logan A. Becker
Clearwater, Florida

Say It with Flowers

Here is my answer to your April, 1956 cover. I am working on others where I hide first an arm, then a leg, then the whole body, but I am having difficulty finding big enough flowers. I call it subtract.

Cover Parody

Charles Lusher
Peekskill, N. Y.

Honor Honor or Honour?

With regard to Whit Hillyer's opening column (*Camera Clubs*) in August 1956 issue, it is offensive to see valuable space allotted to drivel about whether a camera club's "house organ" should follow the British method of spelling honor ("honour"), particularly in a British publication. Could it be that Mr. Hillyer isn't quite sportsman enough to forget about receiving that "puck in the face" to which he alludes? If so, Mr. Hillyer shouldn't be playing such rough games! But let me state that I was so amazed with the excellence of the issue, that I went back ten years in my files of Popular Photography to recall what it was like then. You've come quite a way and deserve congratulations. Incidentally, so does that photographic workhorse, Bob Schwalberg.

Jim Forsyth
Orlando, Fla.

Soda-Pop Alchemy

I believe we have what could be considered a first in photography. A friend of mine who has recently become an amateur photographer asked me for instructions on processing 35-mm film. In demonstrating I used an old processed black-and-white strip which was almost completely covered with water marks and fingerprints. Refreshments followed the photo session and my two-year-old son proceeded to drink Pepsi-Cola from the can in which my strip of film had been placed. Noticing this thirty or forty minutes later, I rinsed the film for five minutes, and to my astonishment the film was almost void of water marks and fingerprints. I have made some check prints of this strip and they seem to be better than the original prints. Could it be that Pepsi-Cola is a good agent for cleaning film?

Harry D. Hedgepath
Columbia, S. C.

Self-Portrait

The picture of Tom Abercrombie in *Candid Shots* (August, 1956, page 34) appears to be printed backwards. The viewfinder and other controls are on the left side instead of the right side of the photographer.

Robert B. Gimbel
New York, N. Y.

• *Our thanks to our other alert readers for pointing out what seems to be an error. Actually, the photograph of Mr. Abercrombie is a self-portrait, taken as he stood in front of a mirror.*—Ed.

Print Clinic Plaudits

Congratulations on your new feature *What's Wrong with My Picture?* I am sure it will save us neophytes much time, film, money, and disappointment by correcting errors before they occur.

W. J. Netzel
South Bend, Indiana

High Jinks

Here is a photograph I took in 1954 of cheerleader Phil Davenport on the roof of the High School at Mesa, Arizona. I could not resist the temptation of showing you the amazing similarity (except for sex) to the picture by Martin Iger

Davenport over Mesa

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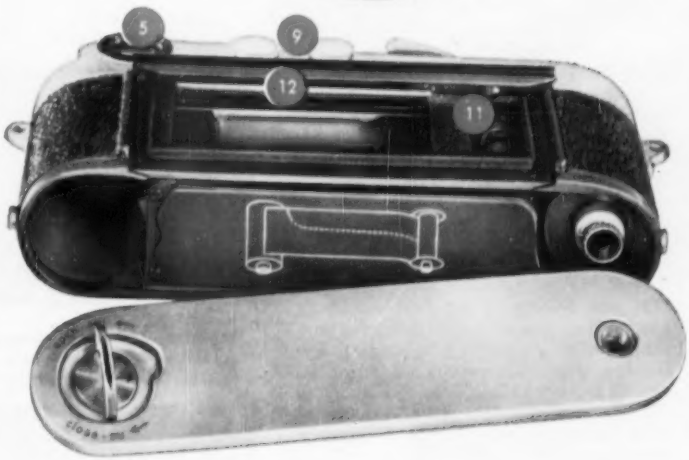

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of a girl, jumping, in your July, 1956 issue accompanying the article *5 Ways to Shoot Action.*

MICKEY PORTILLO
Mesa, Arizona

Making Faces

When my three-year-old daughter, Debbie, asked me to play with her, I asked her to bring me the POPULAR

Debbie as a Weimaraner

PHOTOGRAPHY issue that had Mary Eleanor Browning's dog on the cover (June, 1956). When she located the issue she imitated the dog's expression, and I was able to get this accompanying shot.

DONALD DONDERO
Sparks, Nevada

Not Just a 4x5

Thank you very much for the excellent article concerning the 35-mm camera and the average press assignment. (August, 1956). It's about time the writers took it out of the special class and put the wonderful machine where it belongs. The big difference between the 35-mm and the 4x5 is careful handling and anyone who is in the business to stay had better learn that at the start. Aside from the Leica M3s and Nikons which are kept busy around here (and it's a rarity to see anything on them but a wide-angle), the fast-shooting Robot should not be forgotten. A very good recorder for sporting shots, especially track events. Let's have more articles on the working 35-mm and more series like Abercrombie's.

JOSEPH S. RYCHETNIK
United Press Associations
San Francisco, Calif.

• *Reader Rychetnik's ideas about the wonderful 35-mm camera are shared by countless thousands of his fellow photographers who find it useful, not only in press photography, but in many other fields.*

Our own cumulative regard for the marvelous miniature has added up to a brand-new section devoted solely to 35-mm photography and it's off to a good start—we hope—on page 44 of this issue.
—Ed.

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NYI Graduate
Al Victor
Whitestone, N. Y.

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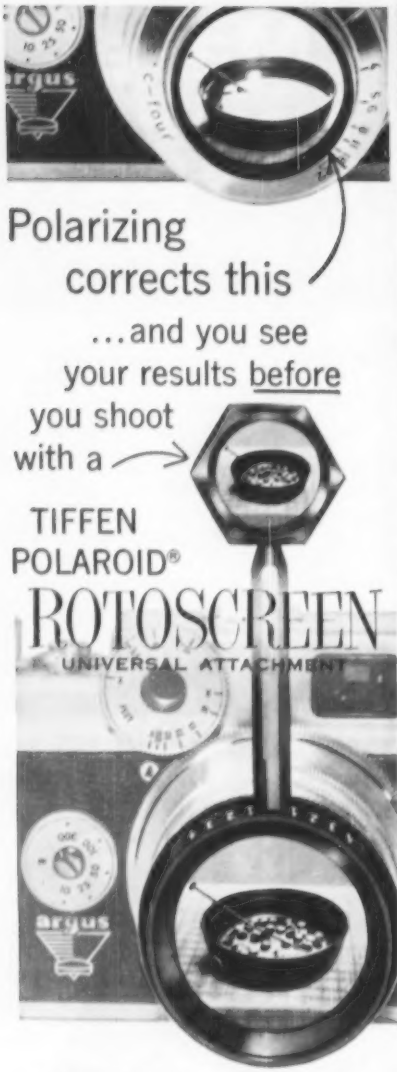

This important attachment controls the one filter that does so many things with **all** film . . . eliminates unwanted glare and washed-out color, darkens blue skies with color film without affecting surrounding colors, shoots **clearly** through glass and water, discovers detail and texture even your eye can't see. . .! And if you shoot movies, it is the finest fade-in, fade-out device ever made.

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TOOLS AND TECHNIQUES

by Norman C. Lipton

A round-up of recent developments and significant trends

Now, Oil-Colored "Glossies." An intensive project to develop a medium that would permit transparent oil colors to be applied to glossy prints was recently brought to a successful conclusion by the John G. Marshall Manufacturing Co., Brooklyn, N. Y., makers of the well-known Marshall photo oil colors. The new product, which is now being made available through photographic supply stores, will be known as Marshall's Pre-Color Spray. Packaged in six-ounce cans, the medium is propelled by Du Pont Freeon. It is priced at $1.50 per can and contains enough material to coat 25 8 x 10-inch prints or their equivalent. The new Marshall medium is similar to Krylon and other dulling sprays in so far as it can be used to subdue highlights on glossy prints and other shiny objects which are to be reproduced photographically or picked up on TV. However, it is claimed to be the first that allows the user to apply photo oil colors or photo oil color pencils to glossy surfaces without impairing the transparency of the colors or their ability to blend with and pick up the details of the underlying photographic image. In addition to glossy prints, Marshall's Pre-Color Spray is recommended for use with Polaroid prints, blueprints, transparencies, and pictures reproduced in magazines and newspapers; also on metal, glass, rubber, leather, and ceramic surfaces to which oil colors could not be effectively applied in the past. Neither the image nor the colors show through on magazine or newspaper sheets to which the medium is applied. The spray is applied at room temperatures, and it dries in a few minutes.

"Fastair" Missile Camera. The Wollensak Optical Co., Rochester, N. Y., recently disclosed the development of a compact, rigidly constructed high-speed ciné recording camera capable of withstanding acceleration and deacceleration forces as high as 100 Gs. Named Fastair, the new camera, which weighs but 8 pounds and measures $13\frac{15}{64} \times 4\frac{17}{32} \times 3\frac{35}{64}$ inches, was designed for mounting in guided missiles. By photographing the sound from the missile or the instruments aboard the missile, the camera can keep a continuous record of the missile's performance, or indicate the cause of the missile's failure in flight. The Fastair loads 16-mm ciné film in 50-, 100-, or 200-foot magazines. It makes use of a rotating prism instead of a shutter, and operates at speeds ranging from 12 to 600 pictures per second, depending upon the choice of motor (low, medium, or high-speed) and the voltage applied to the motor by a self-contained battery. The Fastair can also be used for other purposes than missile studies—wherever continuous operation is helpful in analyzing motion or recording instrument readings. Obviously, Wollensak's experience in the design and manufacture of their 8-, 16-, and 35-mm Fastax high-speed cameras contributed substantially to the development of the Fastair which stemmed from an assignment from the Missile Systems Division of the Lockheed company. It was with justifiable pride that Wollensak president Edward A. Springer announced the completion of the Fastair's qualifying tests last April. Incidentally, the camera is priced between $1,195 and $1,265, depending upon the motor and magazine capacity provided.

Ilford, Inc., New York. Ilford Ltd. of London, whose products have been imported and distributed here by Alco Photo Supply Corp., New York, for many years, now have an American subsidiary —Ilford Inc., with offices and warehouse facilities at 37 West 65th Street, New York City. The new American company is in the process of setting up a limited number of dealerships here to handle Ilford's line of industrial and commercial films and papers. They intend to market amateur films, papers, and chemicals directly through established photographic dealers. The Ilford line includes HPS and HP3 sheet, roll, and 35-mm films; FP3 and Pan F 35-mm films; Multigrade variable-contrast printing paper, and various film and paper developers incorporating Phenidone, the proprietary developing agent worked out by Dr. J. D. Kendall several years ago.

UV-IR Photometer. One of the most precise exposure measuring instruments ever designed, with a sensitivity range from 0.3 microns in the ultraviolet end of the spectrum to 3.0 microns in the far infrared, has recently been made available to the public at large as a by-product of a U. S. Air Force developments project. Made by the Servotherm Corporation of America, New Hyde Park, N. Y., the instrument is known as the Model 1370 UV-IR Photometer.

A set of five concentric controls on the sighting end of the instrument account for such variables as the light-intensity range, the spectral response of the film, the color-correction filter used (if any) for the exposure, the field of view (either 7 or 50 degrees of arc are accepted), and light attenuation. The end-result of the reading is a set of shutter speed and *f*-stop combinations producing the correct exposure—the speed scale ranging from 1/1600

Graphic® 35

the only camera in the world with push-button focusing and New Universal Spectramatic flash settings

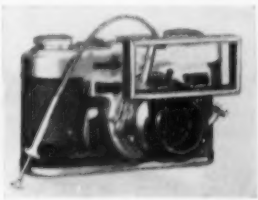
UNIVERSAL SPECTRAMATIC

Set the ring (1) for the correct guide number. Focus the camera with the Push-Buttons. Match the color band that appears on the Visi-Ready dial (2) with the color band opposite the aperture setting (3). The Graphic 35 is ready to take indoor flash pictures as easily and simply as that.

New Universal Spectramatic flash settings are an exclusive feature on the Graphic 35 with f/2.8 lens. This newest Graphic 35 feature eliminates guesswork and guide number arithmetic with *any* film, shutter and flash bulb combination. Another exclusive feature of the Graphic 35 is Push-Button Focusing — you just squeeze the buttons to align the split-image coupled rangefinder. With a Graphic 35 even a beginner can get perfect flash exposures and properly focused pictures every time!

Graphic 35 specifications: Exclusive Push-Button Focusing; Spectramatic flash settings (eliminate guide number arithmetic); Visi-Ready Footage Scale; precision all-metal body; choice of Graflar f/3.5 or f/2.8 coated, color-corrected lenses; Prontor SVS shutter; built-in self-timer; synchronized at all speeds for flash lamps and electronic flash; shutter speeds from 1/300 to 1 second and bulb; satin chrome finish and diamond-turned knobs; double exposure prevention; Red Dot color settings; body release.

Use the Graphic 35 Proximeter for coupled rangefinder focusing and parallax corrected viewfinding as close as 9". Available in two different powers, the Proximeters slip over the lens and may be used individually or together. You can fill a transparency with a field as small as 4½" x 7". Sold with custom leather case. Ideal for tabletop, and nature studies.



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Graphic 35 with f/3.5 lens	$77.50
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automatically records number of shots taken, and returns to "zero" when reloading.

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freezes the action, with speeds from 1 second to 1/500th.

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shows both diaphragm and shutter settings at a single index point. Click stops on both permit setting without moving camera away from eye.

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cocks shutter, advances film, counts exposure . . . in the time it takes to snap your finger, you're ready for rapid-sequence pictures.

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lets you get into the picture with a ten second delay, and can be used with F, M or X type flash at all shutter speeds.

48MM F:2.0 HEXANON LENS
a 5-group, 6-element lens that shoots color indoors without flash . . . and outdoors on dull days.

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THE 100TH ANNIVERSARY QUESTION!

How to produce a camera that would rival top "35" cameras in the $300 class in features and overall quality, yet sell at a *popular* price! That was our problem in planning Konica's 100th Anniversary model 35mm camera.

"WORKING" FEATURES ONLY!

First, the lens! A high speed lens must be included, if we were to enter the field of "available light" photography . . . and it must boast a resolution and brilliance *equal to lenses which themselves cost over $100*. Finally, the combined experience of our optical designers evolved the razor sharp Hexanon 48mm f:2.0 lens! Most cameras have some rapid-wind or another. Not content to merely accept the orthodox rapid-wind lever, we experimented for over a year with every conceivable lever position. Result—our front-of-the-camera lever, *in the most practical position possible* for horizontal or vertical shots. Konica has always been a leader in single-window range and view-finder design. Now, we increased the image size, made it more brilliant than ever, and added a bright outline that accurately frames the picture.

SHUTTERS AND NODAL POINTS!

In this age of high speed film, a fast shutter is important, and it must synchronize at all speeds, and with all types of flash. Our Konirapid MFX shutter does all that, and synchronizes at all speeds, with the built-in self-timer, too . . . a *plus* feature! Speaking of shutters, we were faced with the problem of type and also position. This involved, too, the question of lens interchangeability, a question we considered at length. We know that a leaf-type shutter (which we are using), *must be as close to the nodal point of the lens as possible*, for correct optical efficiency. This is approximately at the center of the lens, where light rays converge to a point, then funnel out again. The nearer a leaf type shutter is located to this point, which is usually *between the lens elements*, the more perfect will be your exposures at all shutter speeds—and the leaf type shutter permits synchronization of all types of flash at all shutter speeds—an important consideration for those "frozen action" shots.

LENS INTERCHANGEABILITY—FACT AND FICTION!

On the question of lens interchangeability, a careful survey of the market had astounding results. While many thought they wanted this feature *before* buying a camera, we were amazed at the little use to which this feature was put. Almost invariably, the man who wanted this feature spent a lot of money for it, or if he bought a less expensive camera, got it with a leaf-type shutter *behind* the lens, open to dust, dirt and damage, and producing vignetted pictures, especially at high speeds. When buying the camera, he rarely thought of the high cost of additional lenses necessary to make this feature usable. Those who did invest in all this extra lens equipment generally found their normal focal length lens fine for the job, and didn't bother switching.

WHY KONICA III?

Realizing that there is no short cut to lens interchangeability, a feature boosting the camera price to over $300 (if it had its proper shutter), and yet a feature infrequently used, *we eliminated it!* Result, a camera with everything the most expensive cameras have, except this one costly feature . . . and brought down in price because of that, to only $119.75! The practical man, who doesn't want to spend $300 *plus* for the luxury of lens interchangeability now has but *one obvious choice in a top quality "35"—the Konica III* . . . at better dealers, Now!

Your KONICA III camera is fully guaranteed by the Konica Camera Co., with service stations in over 60 cities throughout the United States to assure you prompt, efficient servicing.

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Easy-to-use camera with outstanding features. 50mm f2.8 lens. 3 shutter speeds: ½, 1/50, 1/200. Two spirit levels for accurate alignment. Uses standard 120 film (picture size 4½ x 2) **$495**

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sec to 1 sec and the lens opening from f/1.5 to f/64. In addition to direct exposure determination, the instrument is also applicable to color-separation and spectral-analysis problems.

According to the specifications list for the instrument, it is powered by six miniature batteries, and it makes use of transistors. It is operative at any altitude at temperatures from —20 to +40 C without correction. The infrared sensing mechanism employs an Eastman Kodak Ektron detector cell [a development we predicted in our article on Kodak High Speed Infrared Film in the August 1953 issue of PHOTOGRAPHY Magazine]. Weight of the UV-IR Photometer is 3 pounds, 15 ounces without the handle grip; its dimensions are 8¼x3½x5 11/16 inches.

When the instrument was originally designed for the Air Force, it provided the proper spectral responses for linagraph shell-burst film; low-speed infrared; high-speed infrared, and panchromatic films in addition to affording an open position. Five Wratten correction filters were also incorporated in its structure—a dark red, yellow, green, and two infrareds. A "standard" instrument for general consumer use is now being worked out on the basis of a market research project. At this time, the Model 1370 photometer is being supplied to work with any group of five film types and incorporating any desired set of five correction filters at a cost of somewhat less than $1,500.

Speedlight System. During the past two years, electronic-flash designers have given a great deal of attention to the needs of amateur photographers who use their flash equipment at irregular intervals. Many amateurs have been sensitive to the relatively high replacement cost of heavy-duty dry batteries and completely unimpressed by the relative economies of rechargeable storage batteries no matter how simple their maintenance requirements. A happy solution has been the D-cell powerpack which is energized by four flashlight or photoflash-type dry batteries, delivering electrical energy at 6 volts. Here, the cost of replacing the readily available batteries ranges between 60 and 80 cents, and enough energy is produced to make flash photography feasible with the various high-speed color and black-and-white films that are currently in vogue.

A new, refreshing approach to the needs of the amateur was recently undertaken in the design of the Hico-Lite 371 and 371-B electronic-flash units. In place of the conventional set of four D cells, a single 4½-volt dry battery of "F" cell construction is employed. (The battery is made by Olin-Mathieson and sells for about $1.00.) Secondly, a specially designed series-type vibrator which operates at 4 volts is used. It operates independently of load and impedance changes, unlike the shunt- or parallel-circuit vibrators embodied in conventional D-cell-powered circuits. Finally, a transformer and rectifier system is used which has a full wave-doubler circuit to achieve rapid recycling at the 450-volt operating level.

What does this mean in practical terms? For the Hico Lite 371 with its 30 watt-second power supply, the recycling time with a fresh Olin photoflash battery is about 5 to 6 seconds; for the 60 watt-second Hico-Lite 371-B approximately 10 seconds—about twice as fast as competitive equipment, according to the manufacturer. As for the battery itself, exhaustive tests by Hico-Lite engineers have shown that as many as 200 flashes can be made with it at 1-minute intervals to the point where either the cut-off voltage drops to 380 volts, or the recycling time has increased to one minute. Additional tests with the Olin 3816 4½-volt "A" battery which is made for general service show an increased ampere-hour capacity over the Olin photoflash battery of the same shape and construction, but with an increase in recycling time. Tests of shunt- vs series-circuit operation with identical batteries over a period of several days indicate a substantial increase in the number of flashes possible before the above-mentioned cut-off voltage or recycling time was reached. In short, the 4½-volt system employed in the new Hico-Lite units seems to give more flashes with faster recycling time in exchange for a slight increase in the battery replacement cost. And instead of being obliged to handle four separate batteries, the user contends with a single polarized battery which can be inserted into the powerpack in only one way.

Odds & Ends. If and when the projected stock-exchange plan announced last month by Graflex, Inc. and the General Precision Equipment Corporation materializes, there will be a total of four photographic-equipment firms operating as subsidiaries of the parent management company. In addition to Graflex, the roster includes: the International Projector Corp., makers of "Simplex" equipment; the Ampro Corporation, makers of 8- and 16-mm movie equipment, and the Society for Visual Education (SVE), slide-projector manufacturers. Eighteen additional subsidiaries in the fields of movie exhibition and television equipment, electronics and precision instruments for industry, the Armed Forces, and research are included.

(*Continued on page* 92)

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AND REFLEX CONTROL

IN ONE CAMERA.

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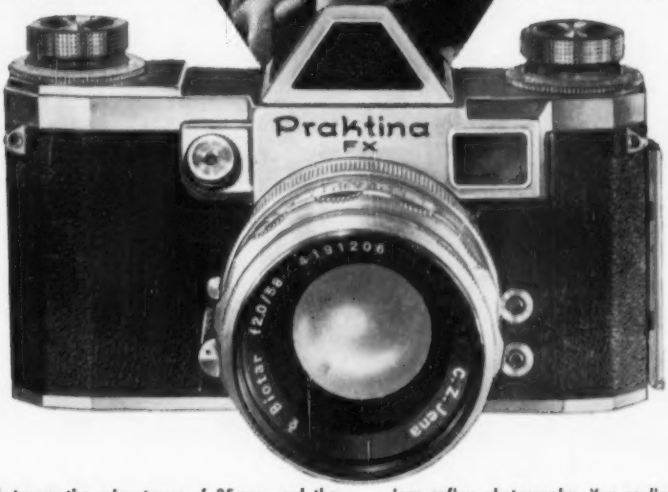

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No longer must you choose between the advantages of 35-mm. and the benefits of reflex photography when you select a camera. Because the Praktina FX is the one fine camera that does the work of two!

With the superb Praktina FX you get the speed, convenience and versatility of the finest 35-mm. camera plus the ideal composition and lighting control, through-the-lens depth-of-field visibility, freedom from parallax error, and brilliant-image, ground-glass focusing afforded only by single-lens reflex photography. You really see the picture you're going to get!

And the breathtaking photographic scope of the Praktina FX is complemented by an *array* of top-quality features unmatched by any other fine camera. Moreover, the Praktina FX is in a class by itself for simplicity of operation, picture-perfect security and foolproof construction.

For a rewarding camera experience, see—and handle—the new, incomparable Praktina FX, now setting the pace in the fine camera field.

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Now they are here...in your camera store...for **you to judge.** Maybe you've seen such quality before—**but never at these prices!**

Whether you are looking for a new camera, thinking about one, or just pride yourself with being in-the-know about photographic equipment, you'll certainly want to see these new Yashica cameras—before the initial supply is whisked off the shelves.

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- ★ X synchronization
- ★ Magnifier; eye-level sports finder
- ★ Positive camera-back lock device
- ★ Flash gun shoe; standard PC flash terminal

C $46.50

Leather Eveready case $8.00

- ★ Semi-automatic film wind
- ★ 80mm Yashikor f:3.5 taking and viewing lenses, color corrected and hard coated
- ★ Copal shutter, 8 speeds from 1 second to 1/300 and "Bulb"
- ★ M-X synchronization
- ★ Field-lens focusing screen
- ★ Built-in self timer
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- ★ Magnifier; eye level sports finder
- ★ Positive camera-back lock device
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Features BUILT-IN
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All Yashica cameras take twelve 2¼ x 2¼ exposures on standard 120 film. The bodies are made of die-cast aluminum and are finished in leather.

Yashica

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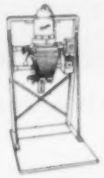

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Model 45M:
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Model 57MB:
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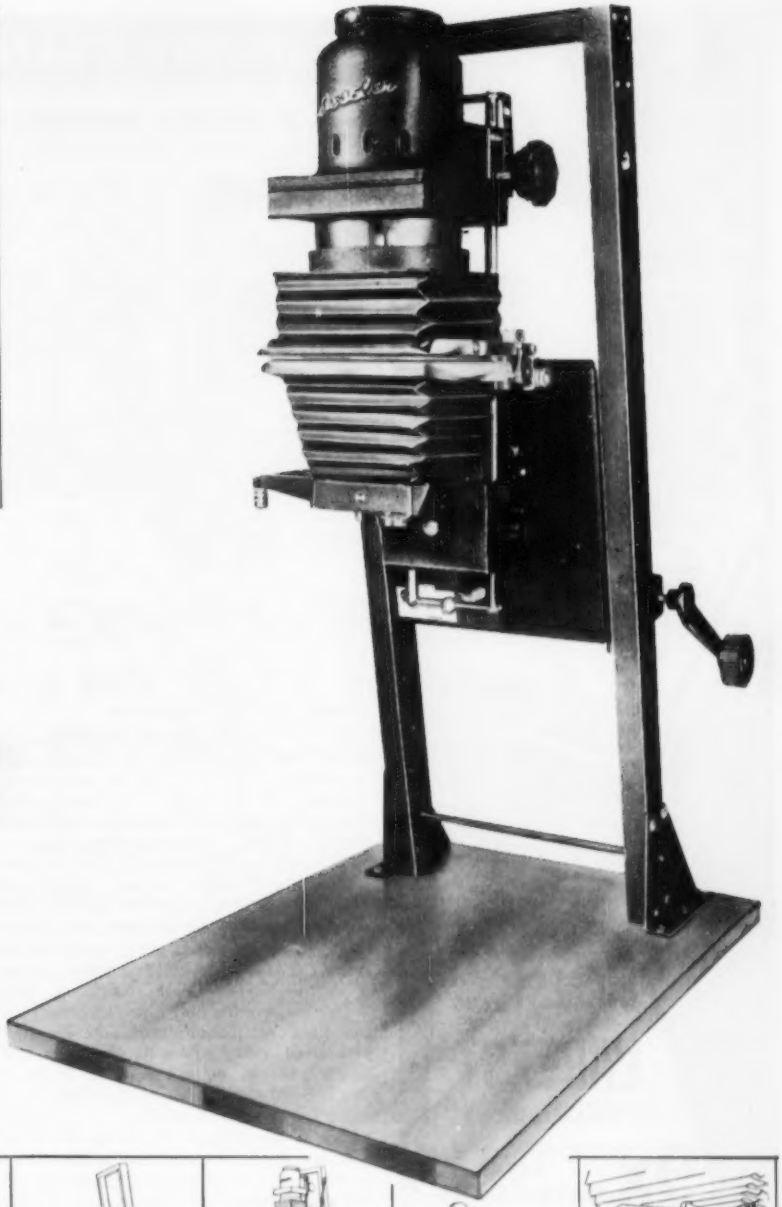

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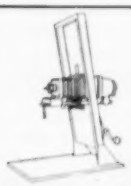

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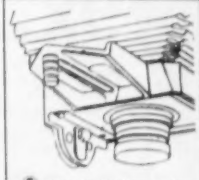
⑥ Special struts available for superior rigidity to make giant murals. Struts form famous Beseler Triangular Trusses!

⑦ Voltmeter and Resistrol Controls available. These determine and vary the light intensity up to maximum line voltage!



⑧ Built-in Sliding Filter Drawer at lens stage accepts Safety, Printon, Varigam, Diffusion, Portrait and other filters!

The BESELER Enlarger is the FIRST Enlarger you should own—the LAST Enlarger you EVER have to own! It does so much, so fast, so easily, so precisely . . . so inexpensively! No other Enlarger equals BESELER design, construction, performance, reliability, accuracy!

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PROOF of how the Beseler 23C can improve YOUR photography! See an actual demonstration at your Franchised Beseler Dealer. No obligation. Or write BESELER for more information. Net price of Model 23C: only 139.75. (145.75 from Denver West). BESELER IS THE WORLD'S LARGEST MANUFACTURER OF PROJECTION APPARATUS.

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COLOR CLINIC by David B. Eisendrath, Jr.

A famous technician solves your problems

Alex Siodmak of New York writes to say that using suggestions we gave him he made some movies in a New York night club using some of the new Anscochrome Tungsten Type 16-mm and movie film and had the film "pushed" to a speed comparable to ASA 128. He says he shot at f/1.9 and the pictures were excellent.

It is interesting to note that the Ansco processing labs for movie film will either process film exposed at the normal speed of 32 or else at 128. They have eliminated the in-between speed of 64, saying this is just one stop and either you need lots of speed or you don't. But movies in color at ASA 128? Some film, this new Anscochrome!

Multiple-Flash Exposure

I have heard that there is a good system for calculating exposure for multiple flash by using photofloods and taking a meter reading and then somehow figuring what stop to use for flashbulbs. How does this work?—N.R.K., Oklahoma City, Okla.

This is a good system and can be close to foolproof under certain conditions. There are several ways to establish the relationship between the light of a photoflood or incandescent lamp and a flashbulb. Perhaps the best description given is in the Kodak Color Handbook. You set up your lights and place them to give the kind of illumination and contrast you want, using 100-watt lamps or #1 photofloods in your reflectors. Now, if you use 100-watt lamps be sure that other room lights are not adding to the illumination of the picture; if you use #1 photofloods, be sure that you do not have so many of them that you'll blow a fuse. Set the film-speed indicator on your exposure meter to the proper setting and take a reading of your subject illuminated by the lamps. If you are using 100-watt lamps you will find that the f-stop opposite the 50-second exposure mark will be correct for #50 or #3 flashbulbs; the f-stop opposite the 32-second mark will be correct for #22, or #2 flash lamps. If you are using #1 photoflood lamps, and take the reading, opposite the reading for 6-seconds will be the correct f-stop for #50 or #3 lamps; opposite the 4-second mark, for the #22 or #2 flashbulbs. These settings are only approximate because the flashbulbs will not center in the reflector exactly as the test lamps do, but it will be very close, and like all guides may have to be modified to your particular standard in the finished product. These exposure guides of course are only valid with open flash or shutter speeds up to 1/25 sec. If you have to shoot faster, you'll have to make corrections for faster shutter speeds depending on how efficient your synchronizer is, what the actual shutter speed is, and so on.

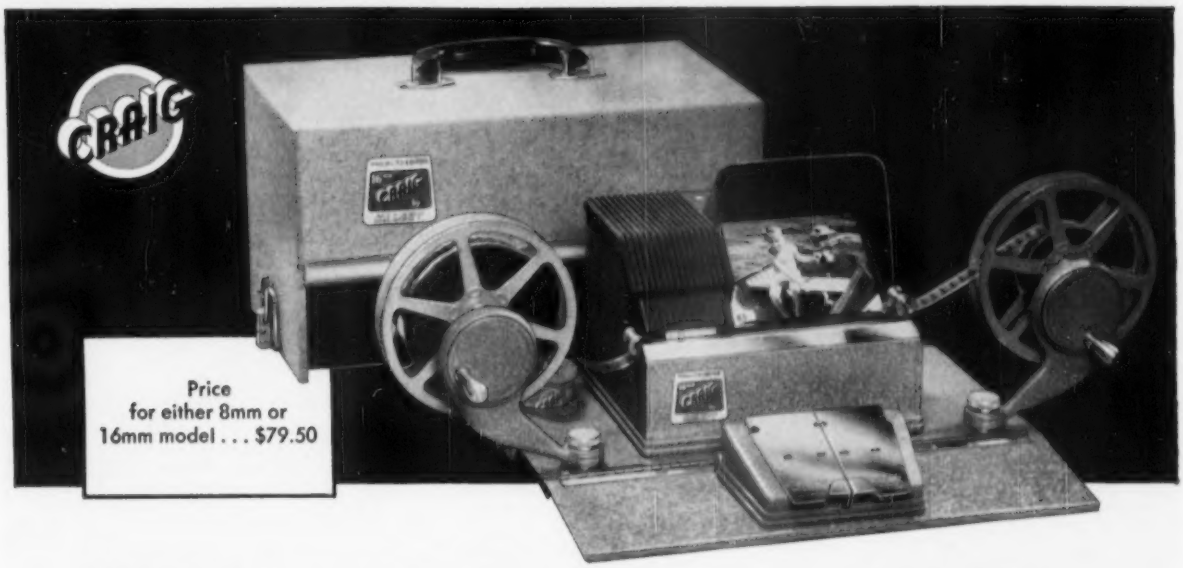
There is also a somewhat similar stunt for taking readings with blue flashbulbs on daylight color when you are using blue flash fill-in lamps on sets where daylight is illuminating part of the scene. If you put #1 photofloods in your reflectors and place them to fill the shadow areas properly, and then take a meter reading for both the daylight and fill-in combined, you'll find opposite the meter setting for 2 seconds the correct f-stop for #22B or #2B flashbulbs; opposite the 1-second mark the lens setting for #50B or #3B bulbs. The speed at which you shoot, however, is determined by the daylight illumination, and we presume it's no faster than 1/25 second.

Cause of Color Shift

I have been making some serious movies in color and had trouble when I switched from long lens to wide-angle to normal lens, etc., because the colors did not hold true. You suggested I have the lenses "T-stopped," and this helped a good deal, but I still get a slight change in color from one lens. It seems to give a "cold" picture compared to the same subjects shot with the other lenses. What's the solution to this?—A.R.D., Cleveland, O.

The T-stopping usually helps when color exposures are not correct, for it means having the lens accurately calibrated to give the actual transmission of light rather than the computed transmission. T-stopped lenses, all f/8s, for example, transmit the same amount of light. What you now are describing to me sounds as though you may have a slight coloration in the lens. Optical glasses vary in color, as do coatings, and some lenses do seem to give a slightly warmer or colder image than another. In movies it is particularly annoying, for when you switch lenses on the same roll of film, people's clothing or complexions change color. Annoying, to say the least! Best solution I have found for this is to cut a small circle from CC filters and insert it between the elements of the lens or have a competent repair man do this. If your lens now appears to be slightly cold or bluish, I'd try a CC-05Y or a CC-10Y and see if this helps. If you need more correction than this, you may have to have the T-stops recalibrated.

Questions of general interest to the color photographer will be answered in this department. However, individual replies can not be given for questions that are not used.—Ed.



Making movies you'll be proud to show is an editing job that's easy with a CRAIG PROJECTO-EDITOR

You'll get more fun out of viewing your movies — and so will your family and friends — once you take that easy, next step and become a movie editor.

The Craig Projecto-Editor — a complete little table-top movie theater in itself — has everything you need to do an expert job. With it you can cut out the not-so-good sections . . . combine separate scenes in story-telling order . . . splice in titles . . . join newly processed film with older film . . . and then show the finished movie on the large built-in screen.

The big screen (3¼" by 4¼") of the Craig Projecto-Editor is brilliantly lighted by a 75-watt lamp — permitting fast, accurate editing — and is hooded for comfortable viewing — even in brightly lit rooms. Its convection-cooled design lets you study single frames indefinitely for expert "Cutting-on-Action." Frame Marker, Focusing and Framing Adjustments are built in for greater convenience.

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New features? Its new, four-element f:2.8 Cintagon lens is as fine as any in the world. And besides the perfection of its regular lens, the C-44 offers you the versatility of two supplementary lenses: the Telephoto and Wide-angle. What's more, a new, bayonet-type lens mount lets you switch from one lens to another with just a twist of the wrist; and a Variable Power Viewfinder lets you see exactly what each lens sees—just by turning a knob.

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Results? You'll get color slides as fresh as a Spring morning. Pictures that you can project life-size for all to see.

Unquestionably, the C-44 is the finest color-slide camera in America. See it at your dealer's—and be forewarned: This is a camera you will take home with you.

C-44 camera with 50 mm lens: $99.50. Variable Power Viewfinder: $14.50.
35 mm Wide-angle lens: $56.50. 100 mm Telephoto lens shown on camera: $59.50.

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CAMERA CLUBS by Whit Hillyer

Big-town, small-town, or what have you, the honest and careful judging of print competitions is a tough assignment. An object lesson was given me not too long since, when I served on a three-man jury to pick honor prints for the Chicago Area Camera Clubs Association. My fellow judges were Lew Reed and Harry Langer, accomplished gentlemen both.

It turned out that after we'd picked first, second, and third, plus honorable mentions, in Classes A and B, we had to pick the print of the year. Fortunately we three saw things much the same way throughout the evening. We continued to see things the same way right up to the last, when we found ourselves with two fine prints and the need to choose between them. It's hardly good practice to flip coins right out in public that way, so we huddled. And we picked one, which I still think was slightly the better one on a majority of counts. But it really hurt all of us to see the other print come in second.

All of which moves me to urge that in similar cases—where the judges get along well together, and a couple of prints survive all the weeding-out—the powers that be allow the jury to split the first-place honors. It won't happen often, but it can happen now and then. It *has* happened in track meets and horse races!

There's no cowardice involved in my proposal. As I said, you'll get such a deadlock between two fine prints only once in a blue moon. Most of the time some factor will lead a jury to decide one way or another. But when it's really neck-and-neck, let us not submit humbly to the American god of Competition—not in this area of recreation and artistic interpretation, at least. Rather let's be honest enough to admit that there can be two salon prints of exactly equal worth when the scores have been figured and refigured.

Improving Your Bulletin

Your club bulletin can be a powerful factor in the success of the group. If you have no bulletin as yet or if you feel that the present version could stand improvement, have your club secretary write for a copy of our pamphlet, "Planning a Serviceable Club Bulletin." Address your requests to Dept. 1016, POPULAR PHOTOGRAPHY, 366 Madison Ave., New York 17, N. Y.

Calling Science Photographers

Ready and willing to correspond with anyone interested in photography purely as a scientific medium is a club called *Tropical Fotos* in Veracruz, Mexico. Outgrowth of a scientific interest on the part of a few members of *Club Fotografico de Veracruz, Tropical Fotos* now has branches in five other Central American cities. The group has no interest in pictorial or portrait work. If you'd like to investigate it might be well to write them before sending along any of your work, just by way of learning whether the thing is for you. Man to contact is Sr. L. de Alber, Tropical Fotos, Apartado Postal 380, Veracruz, Veracruz, Republic of Mexico.

High-School Clubs—Attention!

A new feature of the POP PHOTO picture competition for high-school camera clubs is certain to make the 1957 contest surpass last year's in popularity and interest. This time there not only are generous cash prizes (ranging from $1000 down) for individuals, but the eight top-winners' clubs each will get a $100 merchandise certificate for purchasing club equipment.

For details on this, see the big announcement on pages 88-89.

Care to Correspond?

Since last time out we've heard from several clubs which would appreciate correspondence on various photographic matters. Here they are:

St. Clair Camera Club, c/o Lu Duemler, secretary, Box 434, St. Clair, Missouri.

Hill-Top Camera Club, T/Sgt. James Wren, secretary, Army/Air Force ROTC, Barton Hall, Cornell University, Ithaca, N. Y.

Creative Camera Club of the Twin Cities (Benton Harbor and St. Joseph, Michigan). This is a newly formed group which is emphasizing originality and the use of unusual photographic techniques. Secretary is Chester Gerstman, St. Joseph, Mich.

Saguardo Camera Club (devoted to color work exclusively), Box 5366, Phoenix, Ariz.

Color Slide Club, c/o Henry L. Felch, 50 Watkins Ave., Middletown, N. Y.

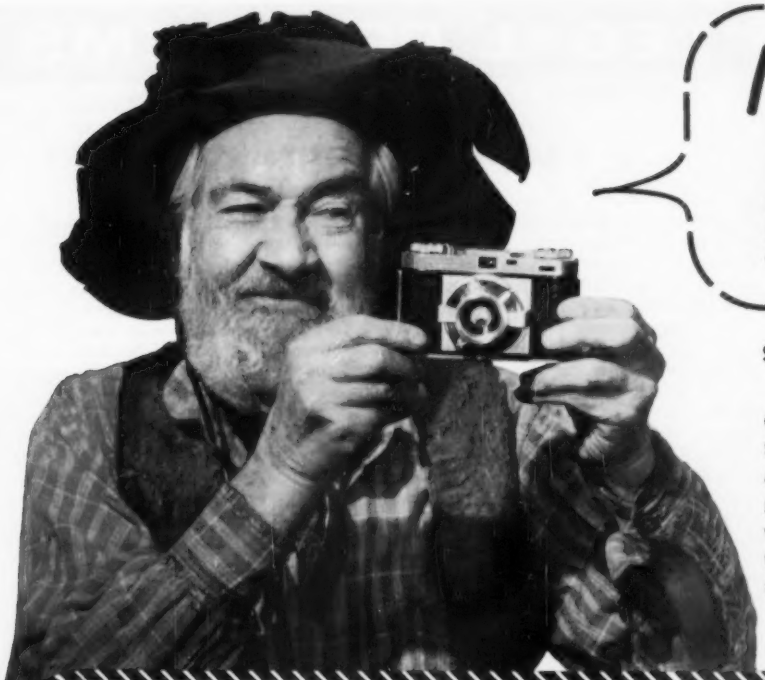
Color Camera Club of Westchester, c/o Morris Lederman, 172 Martine Ave., White Plains, N. Y.

East River Savings Bank Camera Club, 26 Cortlandt St., New York 7, N. Y.

Cali Camera Club, c/o Ralph Barrett, Apartado Aereo No. 2043, Cali, Colombia, South America.

We hear that members of a certain large color club are dismayed at the low scores given slides in their monthly competitions. To quote from their club bulletin, "Each new group of judges has apparently felt that the 45-point maximum is an ideal rarely to be approached." And so it should be. Tell me honestly—how often do you see a perfect—or 45-point—slide?

For a once-a-year program gimmick, *The Tripod Camera Club*, Dayton, Ohio, recommends a "How I Did It" meeting. Members bring unusual photographs they've made—good, bad, or outstanding-



I CHOOSE EDIXA!

says GABBY HAYES

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There is a wonderful feeling of pride and self-esteem which comes with owning an Edixa Rangefinder C camera. The Edixa C imparts the fine qualities typical of German craftsmanship, and bears the lofty and propelling spirit of leadership and true originality. Prominent personalities in all fields, people of discriminating taste, know that the finest precision cameras are made in Germany—the heart and cradle of the world's photographic industry. Little wonder that owning an Edixa assures you a lifetime of photographic pleasure and satisfaction.

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  Edixa's new, large, brilliant rangefinder is automatically coupled to assure pinpoint sighting.
- **AUTOMATIC RAPID-WINDING LEVER**
  Sports and action can be captured quickly in sequence because of the Edixa's automatic rapid-winding lever. Double exposures are impossible.
- **CHRONOMETER-ACCURATE SHUTTER**
  The precision Edixa shutter adds to the dependable and impressive capabilities of the camera.
- **BUILT-IN SELF TIMER—BODY RELEASE**
  A built-in self timer is provided for self portraits. You have 12 seconds in which to step into the picture.
- **FLASH SYNCHRONIZATION**
  Excellent flash pictures in color and black and white can be taken very easily as the Edixa is internally synchronized for flash.
- **BEAUTIFULLY STYLED**
  Expert German craftsmanship, outstanding design, and optical and technical perfection are embodied in the new and impressive Edixa. Handsomely finished in satin chrome and black morocco leather.
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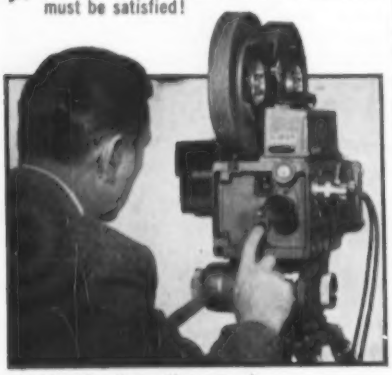

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LEGAL PROBLEMS

By George Chernoff and Hershel B. Sarbin
Members of the Bar of the State of New York

U.S. Court Reverses Post Office Ruling on Nudes

In what must be regarded as a decision of great importance, the United States Circuit Court of Appeals struck a telling blow in favor of freedom from censorship of publications and pictures by the Post Office Department.

Long before this decision was made, we devoted a column to the problems involved in sending pictures of nudes through the mails. Our readers may recall that we stressed the narrow view taken by the Post Office Department in these matters.

In this recent case, Sunshine Book Co., publisher of a magazine on Nudism, sued to enjoin the Post Office from refusing to transmit the magazine by mail. A hearing examiner in the Post Office Department had found that the publication was "obscene, lewd, lascivious and indecent." The lower court upheld the Post Office.

On appeal by the publisher, the higher court said that if improper standards were applied in determining the obscenity of the pictures then the court must intervene to protect the rights of the publisher.

The higher court reviewed the standard to be followed, namely, that in order to be considered obscene, the publication must so greatly arouse the salacity of the reader to whom it is sent as to outweigh any literary, scientific or other merits it may have in that reader's hands.

Noting that the magazine in question advocates and explains nudism and that the text used in connection with the pictures had previously been found not to be obscene, the court said that the Post Office had nevertheless dealt with the pictures as though they were obscene. It thereupon leveled the following criticism at the Post Office Department:

> "Yet an examination of their opinions, as well as that of the Solicitor of the Post Office Department, shows no effort to weigh the material considered objectionable against the rest of the contents, or to weigh the risk in permitting the former to circulate against the limitations on freedom of the press implicit in halting circulation of the latter. Furthermore, neither the Department nor the District Court appears to have investigated or considered the intent of the publisher, one of the important elements in obscenity cases. * * * Honest, sincere works must be distinguished from publications 'wholly for the purpose of profitably pandering to the lewd and lascivious.' * * * If the matter of intent had been considered, substantial evidence of sincerity of motive, and lack of 'profitable pandering' was contained in uncontroverted affidavits by the managing editor of the magazine in question, who is an ordained Baptist minister, and by the editor of the magazine, his daughter."

Commenting further on another aspect of the case, the higher court said it was equally disturbed over the fact that the Post Office Department had "refused to accept the magazine for mailing, and held a hearing *after* its refusal had become effective," instead of following the rule "that a hearing must *precede* the barring of published matter from the mails." Such conduct the court said is "an interference with freedom of the press."

The importance of this decision cannot be minimized. It is a clear admonition to the Post Office Department to reconsider its method of evaluating the obscenity of a publication or picture. It is a potent blow in favor of those who are engaged in the bona fide distribution of pictures and other publications which have a genuine artistic value. Photographers and publishers alike should hail this decision as a good omen.

The authors of the legal column regret that each specific question submitted by readers cannot be answered directly in the column. The questions are used, however, as the basis for columns on a particular subject and, wherever possible, the authors do send a reply directly to the reader. Because your letters help them to decide what subjects you wish to have covered in the column, the authors invite your questions and your suggestions on the contents of future articles.

(*Continued from page* 26)

ly different, and tell how they made the pictures. Included in *Dayton's* latest crop were bas-reliefs, double exposures, and a couple of jobs which looked like charcoal sketches but which in reality were produced from monochrome film negatives partially processed as color (by accident, of course!).

Quite a talented batch of instructors at *Kalamazoo Camera Club's* recent color school. Included were Art Pugh and Doug Lytle, chemists on the Upjohn Company staff; Upjohn physicist Bert Van Weelden; Kalamazoo College biology professor Lewis Batts; nature photographer Wendell Nicholson; and commercial artist Claire Oliver of Battle Creek. That crew should cover just about every phase of color work expertly.

Norwalk (Calif.) Camera Club has a complete membership directory, which lists each individual's camera and darkroom equipment.

Is your club on our mailing list? If not, please send name and address to: POPULAR PHOTOGRAPHY, Department 307, 366 Madison Ave., New York 17, N. Y.

Only Canon's Exclusive 3 Position BUILT-IN VIEWFINDER Gives You The 3 Views That Count!

There is only one camera . . . Canon V, that offers you today's three most-needed viewfinder settings: 50mm and 35mm (both without resorting to an auxiliary viewfinder) and "RF" for critical rangefinder focusing!

At the popular 50mm focal length, see the large, bright, full-viewfinder size image, sharply defined and true! And note that Canon offers you a choice of four lenses in this focal length: 50mm f:1.2, f:1.5, f:1.8 and f:2.8.

A flick of the finger switches Canon's viewfinder to the 35mm image—full size and brilliant, like the 50mm position. This lens type has become increasingly popular as a "normal" focal length, for its greater depth of field—so necessary in this age of "available light" wide aperture photography. Canon's 35mm lenses boast apertures as wide as f:1.8. Combine the speedy focusing made possible by this increased depth of field, with Canon's rapid single-stroke advance mechanism, and you have faster consecutive exposures than ever before possible!

With focal lengths longer than 50mm, the depth of field becomes increasingly more shallow. This necessitates super-critical focusing. Only Canon offers a separate *"RF"* view, generously magnified for instant, "on-the-button" focusing.

Actually, the Canon viewfinder incorporates three distinct optical systems for its three settings. It doesn't merely outline a decreased field of view, as focal length increases. You always see the image—big, bright, full-size!

See the new Canon V at your franchised dealer . . . its many unique features will show you why it has been rated "the most advanced 35mm camera of its day!"

One of the many fine features of the new

Canon V

CANON Camera Co., Inc., U.S. Factory Branch: 550 Fifth Ave., New York 36, N. Y. *In Canada: Taylor & Pearson Ltd., Vancouver, B. C.*

SUPERB!

Write for free descriptive literature to

THE FR CORPORATION
951 Brook Avenue, New York 51, N.Y.
For 23 years manufacturers of quality photographic products

New Dye-Reducer Formulas for Ansco Color Materials

The following formulas and techniques are recommended for the selective reduction of the individual dye layers in Anscochrome film transparencies. They perform equally well with Ansco Printon and Ansco Color Duplicating Films.

These formulas may be used individually, to reduce the density of a particular dye layer or they may also be used successively to reduce all dye layers, as is necessary in correcting for underexposure. It is only necessary that they be used in the correct sequence: first, yellow; next, cyan; last, magenta.

These selective dye reducers may be used with lacquer resists for local reduction of one or more layers. If more than one reducer is used, a five-minute rinse is required between reducers.

The procedure for dye reduction is as follows:

1. Before using any of the reducers, the film should be prehardened for three minutes at 68 F and then washed for three minutes. Use the following prehardener:

Prehardener

Calgon	1.0 gram
Formalin (40% formaldehyde	10.0 cc
Sodium carbonate, monohydrated	6.0 grams
Water to make	1.0 liter

2. Treat the film in the appropriate reducer listed below. If over-all reduction is desired, use the reducers in the sequence: yellow, cyan, magenta. Wash five minutes between each reducing bath.

Yellow Reducer

Stock Solution A	
Clorox	30.0 cc
Water to make	1.0 liter
Stock Solution B	
Acetic acid glacial	10.0 cc
Water to make	1.0 liter
*Stock Solution C**	
Sodium sulfate, anhydrous	100.0 grams
Water to make	1.0 liter

*Needed only if lacquer resist is used on transparency. Otherwise, use ordinary tap water.

Yellow reducer working solution consists of:

4 parts A
1 part B
25 to 45 parts C

Reduction corresponding to a .10Y filter is obtained in three to four minutes at 68 F using 45 parts of Solution C. Longer immersion produces correspondingly more reduction. More rapid reduction will be obtained by reducing the amount of Solution C to 25 parts.

Store stock solutions in stoppered bottles. Stock Solution A is stable for about one week. Stock Solutions B and C are stable indefinitely. Life of working solution is four hours.

Cyan Reducer

Stock Solution A

3% Hydrogen peroxide*

*Conventional medicine concentra-

(*Continued on page* 138)

Now...for the first time in photographic history...

you can preview your Stereo pictures in 3-dimensions, before you take them! This is possible only because of Exakta's inimitable, unique design!

Exakta's ingenious Stereo Unit instantly converts Exakta cameras for 3-dimensional photography. This permits you to take 2-dimensional and 3-dimensional pictures of the same subject on one roll of film, and switch from one to the other at will, without an instant's delay!

1. Stereo Device A is for taking 3-dimensional pictures at a distance of six feet to infinity. Attaches to your picture-taking lens.

2. Stereo Device B is for pictures of small objects. Provides a quick and convenient means for taking close-ups in 3-dimensions from a distance of six inches to six feet. Secures to picture-taking lens and has a rotary adjustment for its two prisms.

3. Stereo Viewfinder is designed on entirely new concept. It makes possible previewing your pictures in 3-dimensions! Stereo Viewfinder is interchangeable with penta prism and waist-level viewfinders of Exakta XV and V, and becomes an integral part of the camera.

Stereo Device A	$139.95
Stereo Device B	103.50
Stereo Binocular Viewfinder (3-Dimensional)	59.50

EXAKTA CAMERA COMPANY

705 BRONX RIVER ROAD • BRONXVILLE, N. Y.

Exclusive Factory Appointed Representatives in the U.S.A. for Sales and Service of Exakta and Exa Cameras

Incomparable*

La Belle

Director "300"

newest touch system 35mm automatic slide projector

*Here's why:

- The only 35mm projector in the world that can hold *not 30—not 36—not 40*—BUT up to 150 slides in a single magazine!
- The only 35mm projector in the world that can give you continuous full hour shows!
- The only 35mm projector in the world with *touch system*—you feed, project, change and restack your slides with just a single touch—without glare or slide-wipe!
- And with its greater capacity, your store-and-show costs are cut 50% to 75%!
- A single demonstration will convince you that the purchase of any slide projector—except a LaBelle—is just plain foolish.

And only **$69.95** incl. F.E.T. with blower-cooling, 5" f/3.5 coated lens, brilliant 300-watt illumination, 2 magazines.

Other models priced to $154.95.
See your LaBelle dealer soon!

Mail coupon for FREE BOOKLET! "How to Show Your Slides Without Losing Your Friends."

LaBelle Sales Corp., Dept. P.P.10
Oconomowoc, Wisconsin

Please send me my free booklet!

Name_____

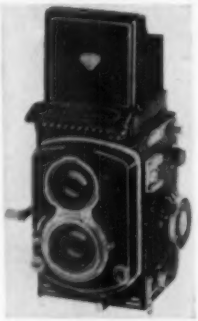
Address_____

City_____ Zone____ State_____

WHAT'S NEW - TRADE NOTES AND NEWS

All data and descriptions ascribed to products listed herein are those claimed by the manufacturers and distributors, and listings are not to be construed as endorsements by POPULAR PHOTOGRAPHY. For further information write to address given in trade note.

CAMERAS



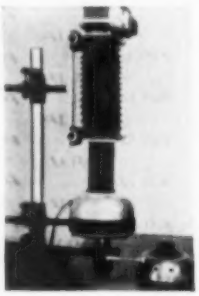
MINOLTA L AUTOCORD, an automatic twin-lens-reflex camera is now available with a built-in LVS exposure meter. Settings for filter factors are provided as well as a system for warning user exposure should not be made hand-held. The light acceptance angle of the photoelectric cell approximates area of the arc covered by the taking lens. Shutter speeds range from one to 1/500 sec, otherwise features are same as previous model. Price is $124.50; leather ready case, $10.95. More details from FR Corp., 951 Brook Ave., New York 56.

NOMAD cameras are introduced by Sawyer's Inc., P. O. Box 490, Portland 7, Ore. Shutter speed is set at 1/50 sec; focus is fixed from four ft; shutter release is on camera top; close-up attachments and color-correction filters can be used; and a neck strap is provided Two models are available, Nomad 127 ($4.95) and Nomad 620 (with double-exposure prevention) $6.95. Optional flash attachment which fits over the viewfinder uses M-2 flashbulbs and two penlite-type batteries and is priced at $2.50.

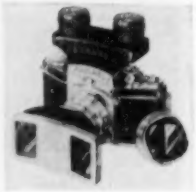
WATSON 45 is a basic 4x5 press camera with an aluminum body; rise, fall, and tilt controls; focusing knobs on both sides of the bed; double-extension bellows; calibrated focusing screen; sports finder; and drop bed for wide-angle work. The body has standard holes for adding a rangefinder and other accessories. Price, less lens and accessories, is $84.50; outfits start at $107.50.

CAMERA ACCESSORIES

CLOSAL ATTACHMENT retains the automatic features of Exakta automatic lenses when used with bellows extensions or extension tubes. It is available at camera stores and is priced at $7.50. More information available from Exakta Camera Co., Dept. CU-2, 705 Bronx River Rd., Bronxville 8, N. Y.



ALPA-MACROSTAT copying and close-up stand is available from Alpa dealers. It is 25 in. high, weighs 3½ lb, and can be disassembled for carrying in a briefcase. For outdoor use, main tube and mirror may be fitted with screw-on spikes. Basic unit is priced at $79.80 and more information can be had from Karl Heitz Inc., 480 Lexington Ave., New York 17.



EXAKTA STEREO UNIT converts Exakta cameras for three-dimensional photography. It consists of Stereo Prism Device A (for a working distance of from 6 ft); Stereo Prism Device B (working distance of from 6 in. to 6 ft.); and a Stereo Viewfinder (interchangeable with the penta-prism and waist-level finders). The viewfinder can also be used as a viewer when inspecting finished transparencies. Prices are, respectively, $139.95, $103.50, and $59.50; attachment rigs for A & B are $6 each. More details from Exakta Camera Co., 705 Bronx River Rd., Bronxville 8, N. Y.

LENSES

135-mm SOLIGOR *f*/3.5 lenses for 35-mm cameras are introduced by Interstate Photo Supply Corp., 17 W. 17th St., New York 10. The lenses are coated, color corrected, have click-stop diaphragms, and are supplied with lens caps. With preset diaphragm stopping down to *f*/32, prices are $59.95, for use with single-lens-reflex cameras and $69.95, for use with Leica types.

EXPOSURE METERS

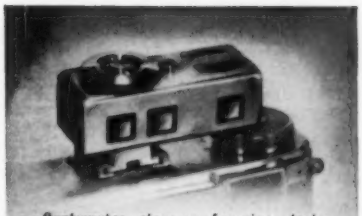
ALPEX exposure meter is direct reading with built-in incident-light screen; exterior zero adjustment; ASA scale from 6 to 800; aperture settings from *f*/1 to *f*/45; shutter-speed range from 8 to 1/1000 sec; cine settings for all running speeds; and LVS. Price, $6.95; chain and case, $1.50. Distributor is Interstate Photo Supply Corp., 17 W. 17th St., New York 10.

FLASH

RICOH BC folding flashgun measures 3⅝x1⅝ in. when closed; has a built-in test lamp, bulb ejector, flash calculator and shoe clip; and reflector measures five in. in diameter when opened. Price, incl. pouch and PC-type connecting cord, $6.50. Outfit, with Ricoh 35 camera, case and flash, $59.95. More details from Riken Optical Ind., 521 Fifth Ave., New York 17.

PROJECTING & VIEWING EQUIPMENT

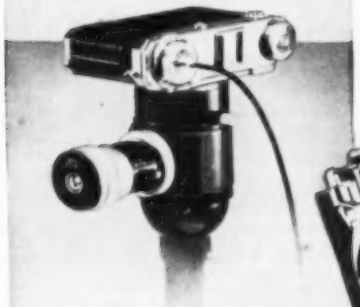
KODASCOPE PAGEANT Magnetic-Optical sound projector is announced by Eastman Kodak Co., Rochester 4, N. Y. The machine can be used to show any 16-mm optical or magnetic-tape sound films. It allows the user to put sound on original films which have a full- or half-width magnetic strip. Music and narration can be recorded simultaneously or separately. An automatic overlap can be used to reduce music to background level when narration is being added. Other features are: inputs for tape recorder, record player, or other sound sources; built-in mixer system;



Contameter close-up focusing device. Enables you to take pictures instantly with the camera hand-held at 8", 12" and 20". Parallax corrected. Complete with three supplementary lenses.

Panflex reflex attachment and extension tubes permit magnifying subject up to 10x. Field of view and focus may be viewed up to moment of exposure. Image is right-side-up, unreversed.

Reproduction stand for professional and amateur use. Can be clamped to table or drawing board. Focusing head has built-in Tessar f/3.5, 50 mm lens which can be used from infinity to 8".



Zeiss microscope attachment. Has beam-splitting reflecting prism, focusing eye-piece and adapters for all standard microscopes.

CONTAX III-a
Model II-a comes without built-in exposure meter.

ZEISS
IKON

Contax

Unlimited scope • Superb pictures

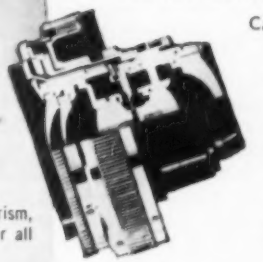
Want to stop fast action? This lively miniature does it at speeds to 1/1250th sec.—fastest of any 35mm camera. *Want close-ups of distant scenes?* Contax offers tele lenses up to 135mm. *Want to cover the widest possible field?* You can with the remarkable Zeiss Biogon 90° lens. *Interested in micro pictures?* Contax with micro attachment fits all standard microscopes. *Have you pictures or documents you want to copy?* Just mount Contax on a reproduction stand and go to it. *Do you want to take close-ups?* Just attach the Contameter and shoot with camera hand-held at distances of 20" to 8".

Or perhaps you are interested chiefly in a camera that can give superlative results in a wide range of general picture shooting. Then get a Contax with the fabulous Sonnar f/1.5 50mm lens. So fast you'll hardly ever have to resort to flash.

Easy to use—fast, simple, and with safeguards to prevent errors. Contax III-a offers the added convenience of a built-in exposure meter.

See the Contax—at leading dealers. Write for Contax booklet

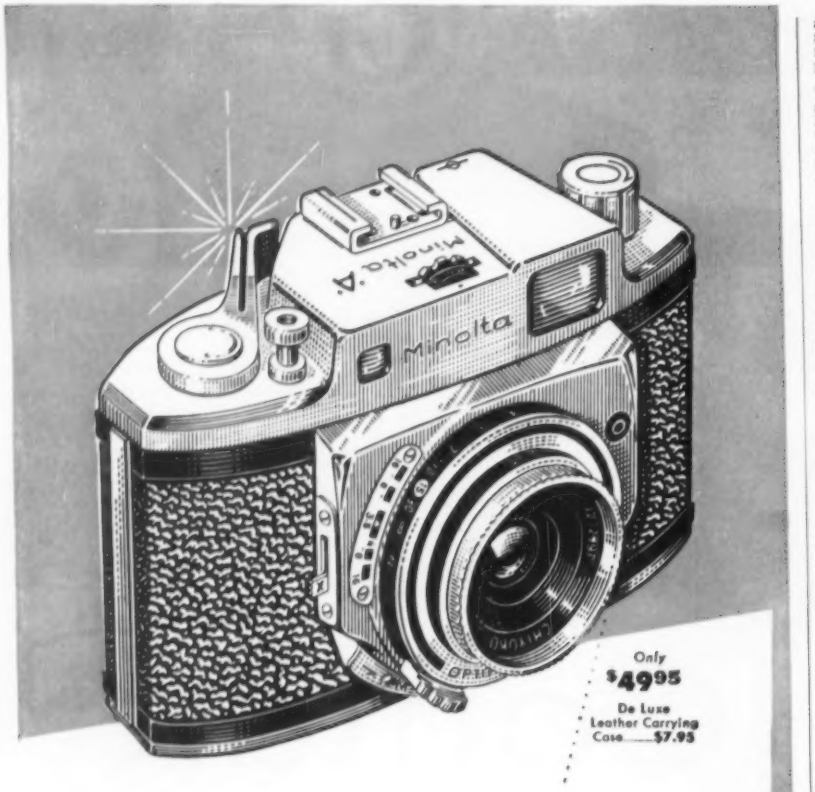
CARL ZEISS, INC., 485 FIFTH AVENUE, NEW YORK 17



Choice of 10 incomparable ZEISS lenses including the phenomenal 90° Biogon

The name Carl Zeiss on a lens means it is the finest that optical science and skilled craftsmanship can produce. This is strikingly exemplified in the 90° f/4.5 21mm Biogon shown here. With this remarkable lens you can photograph an object 16 feet wide from a distance of less than 10 feet and still get it all in the picture—and everything will be in sharp focus, thanks to its great depth of field.

Contax and its lenses and accessories are made in West Germany



the **PROFESSIONAL** *35mm camera*
at the **AMATEUR** *price*

The MINOLTA 'A' represents the most advanced 35mm design ever offered at a comparable price. Its superb four-element lens gives far better definition than the three-element lenses found in nearly all cameras within the same 'amateur' price bracket. Its coupled rangefinder/viewfinder is of the type used in the costliest professional 35mm cameras. Its workmanship, ruggedness, versatility and general picture-taking ability put it in a class with cameras selling for twice as much and more. Whether you are interested in professional 35mm quality regardless of cost, or simply want the utmost for your money, the MINOLTA 'A' is your natural choice.

DOUBLE GUARANTEE

All MINOLTA cameras and accessories are unconditionally and separately guaranteed by both the manufacturer, Chiyoda Kogaku Seiko Co. Ltd., of Osaka, Japan, and the exclusive U. S. sales agent, The FR Corporation.

CHIYODA

Minolta 'A'
Fully Automatic 35mm Camera

Single-Stroke Lever—advances film, counts exposure, automatically resets shutter.

Coupled Rangefinder/Viewfinder — brilliant, single-window, superimposed-image type.

ROKKOR f/3.5 — 45mm, four-element, highly color-corrected, fully coated lens.
Click-Stop Diaphragm

OPTIPER MX Precision Shutter — synchronized at all speeds from 1 to 1/300 sec. and bulb.

Sold at Leading Camera Stores Everywhere

Manufactured by: Chiyoda Kogaku Seiko Co. Ltd., Osaka, Japan
New York Office: 150 Broadway, New York 38, N.Y.
U.S. Sales Agent: The FR Corporation, 951 Brook Ave., New York 51, N.Y
Canadian Agent: Anglophoto, Ltd., Montreal/Toronto/Vancouver

accidental erasure lock; 8-in. speaker; and reel arms which fold for storage without removing belts. Price, including microphone, $795.

VUE-FILE MOUNTS provide slide storage and previewing by means of special pages holding twelve slides which fit a standard three-ring notebook. Finger slits allow quick removal of transparencies. Price for 25 pages is $8.75. Manufacturer is Burke & James, Inc., 321 S. Wabash Ave., Chicago 4.

EASTMAN KODAK CO., Rochester 4, N. Y., has added a single-switch film-reversing mechanism on new models of Kodascope Pageant sound projectors. Prices start at $459.

ADDACOLOR gelatin filters that make possible color correction of slides after processing are now available in 2¼x2¼ size. The filters will fit into any mount and withstand same heat as slides. Manufactured by Lou Bertz, 6268 Romaine St., Hollywood 38, Cal., price is $1 per set of 24 filters; similar kit for 2x2 slides, 95 cents.

SOUND PROJECTION EQUIPMENT

RECORDIO tape recorder line for 1957 is announced by Wilcox-Gay Corp., Charlotte, Mich. Two models, the 375 (3-¾ ips) and the 750 (7½ ips), are priced at $99.95. Featured are 4-in. round speaker, radio-tv-phono input jack, record-level indicator, ready light, external speaker jack, automatic erase, tone control, volume control, 3-watt output amplifier, and a frequency response of 85 to 7,000 cycles. Price includes 3-in. reel tape, 5-in. empty reel, and crystal microphone.

LEGISLATOR (Model 7TRC1) is the name of a three-speaker tape recorder consolette introduced by Radio Corp. of America, 30 Rockefeller Pl., New York 20. Recording speeds are 3¾ or 7½ ips and provision is made for recording from high impedance microphone, radio, or phonograph. External loudspeaker may be added. Other features are Voice-Music switch, push-button controls, storage compartments, pilot light, and recording-level indicator. Price, with roll-around cabinet, mahogany finish, $279.95; add $10 for light oak finish.

SEMI-PRO SP-4 is a tape splicer which miters cuts and trims the tape splice without the use of scissors or razor blades. The unit consists of a tape guide which may be fastened to a recorder and a hand-held splicer with two different cutting actions. The price is $3.50, announced by Robins Ind. Corp., 214-26 41st Ave., Bayside 61, N. Y.

TRIPODS & ACCESSORIES

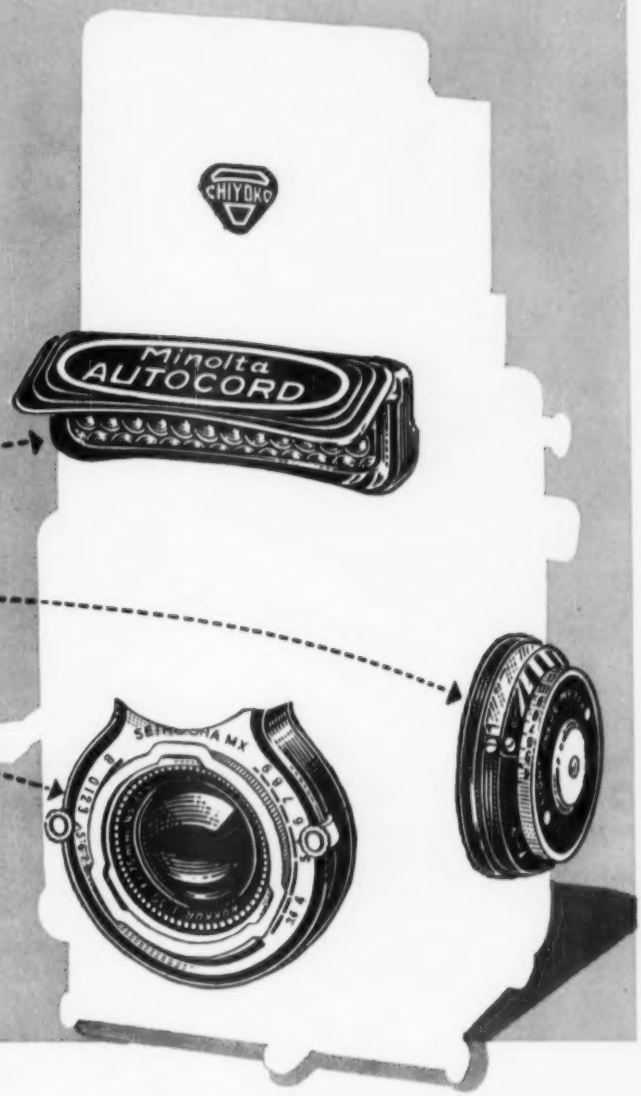
NEW LINHOF tripods are announced by Kling Photo Corp., 257 Fourth Ave., New York 10. Combi Compact weighs 33 oz, extends from 17 to 42 in., and has an interchangeable post permitting camera placement 2½ in. from the floor. Price is $22.50. The 37 oz Featherweight is similar but extends to 55 in. and is priced at $26.50. Super Combi, for heavy cameras, has a 1¼-in. center post, elevates from 17½ to 74 in., has a built-in spirit level, weighs 4½ lbs, and is priced at $44.50. Illustrated folder available.

PROCESSING SERVICES

PAVELLE COLOR, INC., 533 W. 57th St., New York 19, is adding more than 28,000 sq ft of operating area to take care of newly established services including the licensed processing of Kodachrome and Kodacolor film. The expansion coincides with the tenth anniversary of Pavelle Color. Operation has begun and will soon be running at full capacity.

CINE LABORATORY SERVICE for amateur movie photographers is announced by Evans Photographic, 5128 Macafee Rd., Torrance, Calif. Service consists of process-

NOW it's the MOST AUTOMATIC of them all!



NEW built-in exposure meter

NEW direct-reading light-value scale

NEW super-simple diaphragm and shutter calibration in terms of light values

PLUS every feature of the fully automatic Minolta AUTOCORD*

Introducing the NEW Minolta AUTOCORD 'L' ...only $124.50

De Luxe Leather Carrying Case...$10.95

Minolta AUTOCORD

Fully Automatic Twin-Lens Reflex $99.50

De Luxe Leather Carrying Case.....$9.95

NOW, *for the first time,* you can have a fully automatic 2 ¼"x2 ¼" twin-lens reflex camera with built-in exposure meter and light-value calibration. You aim the camera at the subject . . . you read the number indicated by the pointer on the light-value scale . . . you set the specially calibrated diaphragm and shutter scales to add up to the number you have just read . . . and THAT'S ALL — you are ready to shoot with correctly matched aperture and shutter speed. And the camera you are shooting is in every other way identical to the famous Minolta AUTOCORD — the camera preferred by top professionals to others costing twice as much and more!

*Fully Automatic Film Transport • One-Finger, Single-Stroke Helicoid Focusing • Superb 4-Element 75mm ROKKOR f/3.5 Coated Taking Lens • ROKKOR f/3.2 75mm Coated Viewing Lens • SEIKOSHA MFX Fully Synchronized Precision Shutter (1—1/500 sec. & Bulb)

DOUBLE GUARANTEE: All MINOLTA cameras and accessories are unconditionally and separately guaranteed by both the manufacturer and the exclusive U.S. sales agent.

Manufactured by:
Chiyoda Kogaku Seiko Co., Ltd., Osaka, Japan
New York Office:
150 Broadway, New York 38, N.Y.
U.S. Sales Agent:
The FR Corporation, 951 Brook Ave., New York 51, N.Y.
Canadian Agent:
Anglophoto, Ltd., Montreal/Toronto/Vancouver

ing, printing, and enlarging and reducing 8- and 16-mm color and black-and-white films. Price list offered upon request.

MODERNAGE Photographic Services, 480 Lexington Ave., New York, announces expanded services, with the acquisition of three darkrooms formerly used by *Vogue* magazine.

PATHECOLOR, INC. announces the opening of its color-photo-finishing plant in Bayonne, N. J. The company will develop and print Anscochrome, Ektachrome, Kodachrome, Kodacolor, and 8- and 16-mm amateur color movies.

BERKEY PHOTO SERVICE, N. Y. C., announces the availability of a 2x3 color print from 35-mm transparencies. Price is 25 cents through Berkey dealers. In addition, the 2x print is now a full 2½x3½ in. in size.

KAFKA COLOR LABS., has started full-scale operations in color processing in larger quarters at 7 West 45th St., New York 36. Processing charge for 35-mm Anscochrome and Ektachrome 20-exp. cartridges is $1.50, mounted. Write for price list on other films and mailing bags.

FILM

16mm ANSCOCHROME P.N.I. (processing not included) is now available for home processing or processing by selected laboratories. Two types may be had, daylight and tungsten (3400 K) in 100 ft daylight-loading rolls and with special perforations for Fastax and other high-speed cameras. Price is $7.80 per roll. Ansco will process the film (if desired) at either of two exposure index speeds, 32 or 125. Price is .049 cents per ft, minimum order $ .90. Ansco Motion Picture Proc. Labs. are located at 2299 Vaux Hall Rd., Union, N. J., and 247-259 E. Ontario St., Chicago.

DARKROOM EQUIPMENT

D-200 PHOTOMATIC is a darkroom accessory with photoelectric tubes which monitor and compensate for varying negative densities. An electronic timer makes the exposure **automatically**, eliminating the need for test prints. This combination densitometer and timer is a product of General Electronics Res. Co., 336 S. Main St., Ft. Atkinson, Wis., and is priced at $189.50.

FOTOGUARD is a thermostatic water mixer which will deliver water within ½ degree of the set temperature, from 60 to 125 degrees. Price is $160 and additional information can be had in bulletin 368, from the Powers Reg. Co., 3434 Oakton St., Skokie, Ill.

SOLAR COLOR FILTER HOLDER for color prints from 35-mm transparencies is announced by Burke and James, Inc., 321 S. Wabash Ave., Chicago 4. It may also be used with light-balancing filters when doing black-and-white work. Price (for use on current Solar 120 and Hide-A-Way 35-mm enlargers) is $8.95. For owners of older-model Solar 120 enlargers, a do-it-yourself conversion kit is available at $18.50. Both models do not include filters.

ELWOOD PHOTRIC TIMER is a combination densitometer-timer which automatically reads light on printing paper, converts it to time, and automatically makes the exposure. It may be used with any enlarger, light source, paper, or easel. Price is $118. Write Fotomatic Corp., 2603 Kessler Blvd., North Drive, Indianapolis, Ind., for details of trial plan.

CALUMET MFG. CO., 6550 N. Clark St., Chicago 26, announces 13 new color-processing tanks of stainless steel and two new spindle racks. Six-tank units are water jacketed for temperature control and are available covered or uncovered. One- to four-tank units are also available. All are made so that nitrogen-burst agitation can be added. More details available.

OCTO PRODUCTS, INC., 376 Clay Ave., Rochester 13, N. Y., announces two enlarging aids. The Octo Borderless Easel (right) holds down paper by means of acute angle fences on all sides and is avail-

GO AHEAD...GET IT!

Don't just stand there looking at it. Go on inside. You don't have to tell him you want to buy it. Just tell him you want to see it.

Examine the construction, carefully. Open it up. Notice the wide range of exposures that the coupled shutter-lens system offers... how precise the focusing set-up is... how sturdy every movable part is. This camera is really built.

He'll take your picture. And sixty seconds later, he'll show you that picture. Then you take a couple of shots yourself. See how easy it is to work.

You'll be having so much fun snapping pictures one minute and seeing them the next that maybe you won't notice right away how terrific the quality of these pictures is. But take a good look. The new panchromatic Polaroid Land Film is simply great.

Details are razor sharp. Blacks are really rich. Whites are like snow. And these pictures last, like any fine prints. Copies? All you want. Enlargements? Big as you want.

How much for the camera? The one you were looking at in the window is $69.95. You can pay for it at $1.19 a week. $1.19 a week and it's yours.

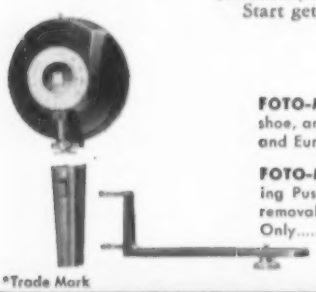
Go ahead... get it!

POLAROID® LAND CAMERA WITH NEW PANCHROMATIC FILM

BETTER LIGHT *in BC Flash with the* SELECT-A-LAMP* *reflector*

Exclusive on the HEILAND FOTO-MITE*

The pictures above show why the new Foto-Mite has already been acclaimed as the years-ahead flash unit in both performance and styling. Its genuine metal Select-A-Lamp reflector allows just the right amount of light to "spill" over the edge—thus combining bounce and direct light in the same flash, and giving you softer, more flattering light. And with the Select-A-Lamp Reflector you get a different and distinct choice of light from all bayonet-base bulbs, including M-2 types. The years-ahead Foto-Mite is so compact it slips into your pocket without a bulge; it has a big exposure dial that takes all the guesswork out of correct camera settings; there's a test light to indicate when both battery and lamp are in operating condition, and an extension outlet for multiple flash work. Start getting better flash pictures today with a Foto-Mite on your camera. Available at all photo dealers.



TWO MODELS

FOTO-MITE (above on camera) with locking universal shoe, and universal shutter cord with both ASA and European connector (less battery). Only..... $9.95

FOTO-MITE UNIVERSAL (at left). Foto-Mite plus matching Push Button Handle and universal bracket for instant removal for off-camera flash (less battery). Only..... $11.95

*Trade Mark

WRITE FOR FREE FOTO-MITE FOLDER

Heiland® HONEYWELL A DIVISION OF MINNEAPOLIS-HONEYWELL

5200 EAST EVANS AVENUE • DENVER 22, COLO.

able in three sizes, 5x7, ($5.75), 8x10, ($6.95), and 11x14, ($9.95). Multiple prints on an 8x10 sheet of paper are made with the Octo Easel. This is accomplished by the movement and positioning of a paper carrier beneath mask openings. The price is $26.95.

PREMIER MODEL 1300 is an electronic timer with repeat timing without resetting. Timing range is from ½ to 60 sec in one-sec increments. Capacity is 1,000 watts and there is a provision for attaching a foot switch. Price is $27.95. More information available from Photo Materials Co., 2100 W. Fulton St., Chicago 12.

STAIN-OFF is a nontoxic, nonvolatile, and noninflammable cleaner which safely removes photographic fixer stains (and some from developer) from clothing. It is claimed to be harmless to color-fast fabrics. A two-oz plastic "squeeze" bottle with applicator tip is priced at 98 cents. Mfr. is Franklin M. Morgan Inc., 500 Warburton Ave., Yonkers, N. Y.

TWO WRATTEN FILTERS now will take the place of four in making color prints on Kodak Color Print Material, Type C, as announced by Eastman Kodak Co. Known as Nos. 98 and 99, the filters replace, respectively, 47B and 2B (blue-light exposure) and 61 and 16 (green-light exposure). They are recommended for Type C only when the 3-exposure method is used. Prices, in two- and three-inch gelatin squares, are 50 cents and 90 cents, respectively.

EASTMAN KODAK CO., Rochester 4, N. Y., announces the Kodak Flexo Film Clip, featuring one-piece stainless-steel construction, a firm grip without perforating film, and a short bite to prevent intrusion upon the picture area. Price is 35 cents at Kodak dealers.

WATER-COOLERS of a remote-type for amateur and commercial photographers are described in a pamphlet available from Temprite Prods. Corp. Write to Allan Christison, P. O. Box 72, E. Maple Rd., Birmingham, Mich.

MISCELLANEOUS

AMBERG E print albums look, feel, and smell like leather but are made of Redwood, a latex-impregnated material processed in a leather tannery. With black paper mounting sheets taking prints up to 5x7, price is $2.50; same size with 12 acetate double window mounts, 12 black and 12 white paper sheets, $3.80. For catalog No. 155, describing this and other lines of albums, write Amberg File & Index Co., Kankakee, Ill.

LEICA FLASH GUIDE, for use with all current Leica cameras, supersedes the guide published in the latest Leica Manual. Among new features is guide for use with Kodachrome Type F film and clear flashbulbs. The pamphlet is available without charge from all Leica dealers.

POLY-CONS are plastic filmstrip containers with an attached lid which can be opened and closed with one-hand operation. The container is lightweight, unbreakable, and claimed to be moistureproof. Priced at $1.50 per dozen, they are available in several colors. Manufacturer is Richard Mfg. Co., 5914 Noble Ave., Van Nuys, Calif.

ENTECO folder describing its filter and supplementary-lens equipment is available free of charge. Address Enteco Industries, 610 Kosciusko St., Brooklyn 21, N.Y.

STEREO SPECIALISTS, P.O. Box 952, Church St. Sta., New York 7, has a 16-page catalog containing listings and illustrations of stereo equipment handled by the company, which specializes in stereo processing, duplicating, mounting, and repair services in addition to retail sales of stereo products.

VACUUMATE, a film-treatment protecting film against oil, wear, finger marks, scratches, and climatic changes, has been made available to users of Ansco film through a contract between Ansco and the Vacuumate Corp., which has installed its

equipment at the Ansco Laboratory in Union, N. J. The protective treatment is available at standard Vacuumate prices to anyone whose film is processed at this laboratory through Ansco dealers.

DYE-TRANSFER PRINT service (8-hr to 5-10 days) is available from U. S. Color, Portland, Ore. Write for samples and price list.

GRAFLEX, INC., Rochester 4, N. Y., has recently sold its professional AC line of electronic-flash equipment to Scheibe Eng., Inc., Burlington, Wis. Multistrob, Monostrob, and Strob III units will now be made and serviced by Scheibe.

EXPOSLIDE is a pocket-sized (3x6 in.) calculator used for determining correct exposure with all currently-available films and photoflash. It is priced at $1 and is available from Exposlide, 768 Spring Rd., Elmhurst, Ill.

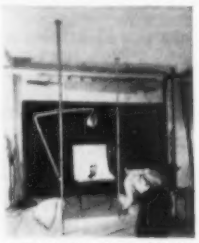
PHOTO LOG is an exposure-data record book for still and movie photographers. It contains 50 spiral-bound pages, each with columns to cover all information from date to four types of lighting. Each page is ruled for 10 shots and reverse side may be used for other notes or diagrams. With brown leatherette cover, price is $1.95. Manufacturer is Nichols Specialty Prods., 57 Hancock St., Auburndale 66, Mass.

STATICMASTER BRUSH removes static electricity and static-attracted dust and lint from transparencies and negatives. A polonium strip does the trick and when exhausted, will be replaced (at a small fee) by the mfr. The three-in. brush is priced at $9.95 and is a product of Nuclear Products, El Monte, Calif.

FILTER INFORMATION CHART (revised to include newest films) is available without charge from Enteco Ind., Inc., 610 Kosciusko St., Brooklyn 21.

KOWA OPTICAL CO. announces the opening of a West Coast office for sales and service of Kalloflex cameras. Address is Eana Optical, 163 Jessie St., San Francisco 5.

RUBBAKOTE is a liquid rubber coating which is claimed to prevent corrosion and leakage in tanks and other photographic equipment. Applied by brush or spray, it can be used on metal or wood. It's available in black or red at $4.20 per gal and in aluminum at $5.20. Manufacturer is Rubba, Inc., 1015 E. 173rd St., New York 60.



POLECATS are spring-loaded telescoping aluminum columns 1½ in. in diameter adjusting to ceiling heights from 6½ to 15 ft. Accommodating all types of photographic equipment, the following accessories are available: cross bar to hold backdrops and No-Seam paper, $5.75, fittings, $1.95 each; side-arm bracket, $8.95; boom-light holder, $29.95. Polecats without accessories are priced at $24.45 and are made by Polecats, Inc., Old Saybrook, Conn.

DARKROOM CHEMICALS BOOKLET titled **Ansco Prepared Chemicals** is a compact ready reference to Ansco's products, describing the major characteristics of the company's laboratory-tested formulas. It also discusses their applications in various types of darkroom work, lists prices, and describes manner of packaging. It's free from any Ansco dealer.

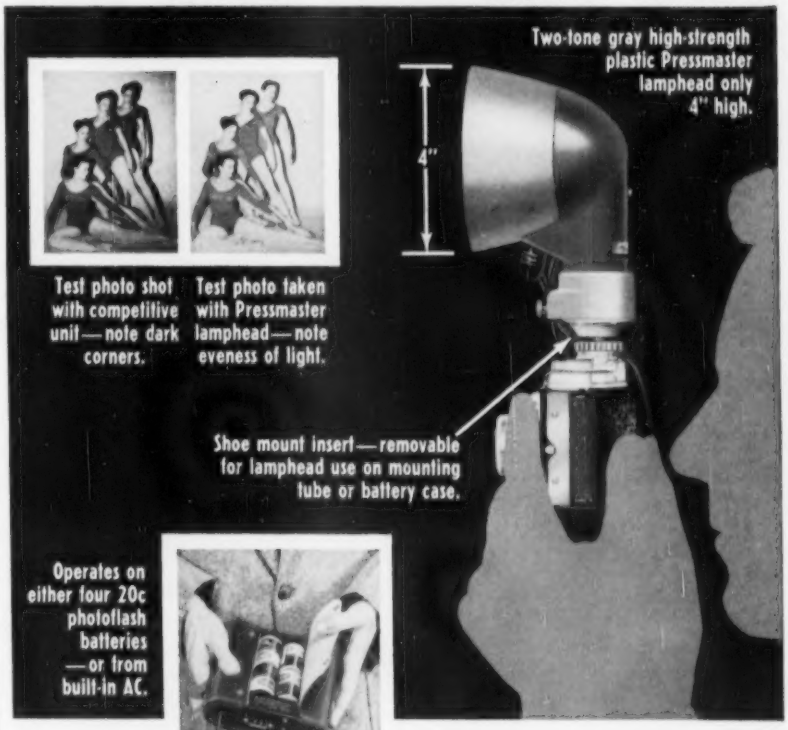
KODAK DATA BOOK Infrared and Ultraviolet Photography, newly released by Eastman, has eight pages more than the previous edition and has sections on the use of infrared motion-picture photography and the use of the newer forms of ultraviolet light sources. There's also an extra page of bibliography. The 48-page booklet sells for 50 cents.

PHOTOPTICS is a product claimed to improve clarity, definition, and color distinc-

BETTER LIGHT *in Electronic Flash*

with the compact PRESSMASTER *Lamphead*

TRADE MARK



Exclusive on HEILAND STROBONARS®

The comparison photos above prove conclusively that the Pressmaster lamphead gives you the even, corner-to-corner illumination that you need for good pictures. And if you take your photos with the flash held off-camera, as most professionals do, this wide-angle light coverage is even more necessary. The Strobonars 61-A and 62-A are superior in many other ways, too. They operate from either four 20c photoflash batteries or from built-in AC—flashing your pictures for less than one cent each.
The Power Paks are light-weight and handsomely styled in charcoal gray leather. And, in addition, all the engineering proficiency and high quality standards that have made Heiland the first choice of professionals and the world's leading manufacturer of photographic flash equipment are built into these compact, convenient, easy-to-use units.
A Strobonar on your camera will open up a whole new world of photo fun. Get the Strobonar that fits your camera now at your photo dealer's.

STROBONAR 62-A (above on camera). Designed for accessory-clip mounting; can also be tube—or battery case-mounted. Complete with 10-foot AC line cord and removable shoe insert (less batteries). Only..... $59.95

STROBONAR 61-A (at right). Designed for bracket-mounting. Complete with 10-foot AC line cord (less batteries). Only..... $55.95

WRITE FOR FREE STROBONAR BOOKLET

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5200 EAST EVANS AVENUE • DENVER 22, COLO.

eyes pop

when your own projector changes slides automatically

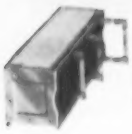
just add an

Airequipt

automatic SLIDE CHANGER to your present projector for only $14.95

with one magazine holding 36 slides

Slip the foolproof Airequipt slide changer into your projector — and watch your audiences thrill to your professional showmanship. Slides are always in perfect order, protected and filed in the famous Airequipt metal magazines. Enjoy flick-of-a-finger slide show luxury.



Airequipt Magazine stores 36 slides $2.25

Airequipt Remote Control with 15-foot cord $24.50

Airequipt Carry Cases 6 mags., changer, $6.98 for 12 mags., $10.95

The **AIREQUIPT SLIDE SYSTEM** completes your projection fun!

Famous metal magazines are the ideal storage system for precious slides, files them permanently and correctly — ends upside-down and backward showing errors forever!

Slides are individually set in protective metal frames—can't drop out!

Index Card identifies each slide.

Operate your Airequipt right at the projector or from anywhere in the room with the Airequipt Remote Control.

At photo stores everywhere.

Airequipt adds to darkroom enjoyment

AIREQUIPT JR. PRINTER 4x5 . . . $10.77

AIREQUIPT DIALMASTER EASEL . . . $17.06

AIREQUIPT 4-WAY EASEL $8.07

AIREQUIPT PHOTOCRAT PRINTER DELUXE 4x5 . . . $14.34

AIREQUIPT Mfg. Co., Inc., New Rochelle, N.Y.

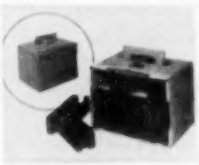
tion when used on a lens and also to reduce recleaning. A one-oz bottle is priced at $1.35, from Buy of the Month Club, P. O. Box 341, Town & Country, Sacramento 21, Calif.

UNIVERSAL Color Slides have added 19 new sets, to the vast line of 2x2 slides currently available. These sets, priced at 8 slides for $1.50, depict countries of Europe, Scandinavia, parts of the Near East, and Denver, Colo. For complete list of diversified slides available, write Universal Color Slides, 134 W. 32nd St., N. Y. 1.

PHOTO-LAMP-SHADES made from personal prints or negatives are announced by Cro Woods, Box 9, Wyoming, Pa. Available in black-and-white or oil-colored, the lampshades are translucent and washable. Available in a variety of shapes and sizes, prices start at $2.95. Two TV types which are complete lamps in themselves are also available. Write for additional information and price list.

KODAK HYPO CLEARING AGENT is a new chemical introduced by Eastman to effect rapid washing of film. Complete washing takes 7½ minutes, proceeding as follows: water rinse 30 sec after fixing; immersion in Kodak chemical for ½ min; wash for 5 min. Capacity of the solution is 3,000 to 4,000 sq in. of film per qt or 150 to 200 8x10 films per gal. Price: powder for 5-gal quantity, 80 cents; for 25-gal, $3.

LUBRICATION for metallic parts of photo equipment is said to be most effective when the new Useco-Lube is used, according to U. S. Engineering Co., 14550 Lesure Ave., Detroit 27, Mich. The process employs dry lubrication and is said to be permanent, since it impregnates and film-coats any metallic surface and leaves no surface build-up. Effective lubrication is provided at temperatures from 30 degrees below zero to 800 F. above, it is claimed.



YANKEE 12 PACK carrying case holds 12 Yankee Slide Trays and is supplied with each dozen trays. Constructed of reinforced corrugated board with linen finish, it has a pop-up handle and a self-locking front which folds out of position when the case is used. Prices, incl. carrying case and 12 thirty-compartment trays for TDC and Viewlex projectors, $7.50; 12 36-comp. trays for same, $8.70; same for Revere projectors, $11.10. More information from Yankee Photo Prods., 3325 Union Pacific Ave., Los Angeles 23, Calif.

ACETATE SLEEVE made of Kodapak sheet which slips over 2¾x2¾ cardboard-mounted transparencies is announced by Kimac, Old Greenwich, Conn. The new sleeves were devised for film protection against scratches, fingerprints, and abrasions.

NEW LOOK in packaging has been effected by E. I. du Pont de Nemours & Co., on their complete line of photographic products. The familiar blue packages with yellow labels have been replaced by a red package with labels in white on a black background. More product information is also included on the label.

MAKE-A-TRAY boxes hold 10 mounted stereo pairs or 20 2x2 slides; are interlocking (12 form a tray); and are priced at 15 cents each or supplied free when film is processed by ColorLure, Inc., 6743 S. Western, Chicago 36. Processing charge is $1.25 for Anscochrome or Ektachrome and $1.50 for Kodachrome, 20-exposure rolls.

MOVIE DIARY, introduced by Keystone Camera Co., 151 Hallet St., Boston 24, contains an 8-mm Keystone Capri camera with Dial-O-Matic settings; leather carrying case; light bar; two photoflood lamps; wide-angle viewer; and color film. Outfit is priced at $77.50.

FILTER SELECTOR GUIDE for use with all new color films outlines various lighting conditions normally encountered by the photographer as well as the correct filter to be used to balance the lighting for best color rendition. They are available at camera stores or from Ednalite Optical Co., 200 N. Water St., Peekskill, N.Y.—

Heart-Warming is the word for DORIS PINNEY

One of America's leading advertising photographers specializing in children. Doris Pinney discovered her pathway to top achievement through training with the

school of modern photography

Capturing the affections of an ever-growing nationwide audience with the warm human appeal of her child studies, Doris Pinney finds her work in constant demand by leading magazines as well as leading advertisers.

Six successive covers for Good Housekeeping identify her as a leader in this field. She is also kept busy serving such national accounts as Woman's Day, Johnson & Johnson Baby Products, Gerber Baby Foods, Nitey-Nite Sleepers, and others.

Once a promising art student and now a master of photographic art, Doris Pinney states,

"I found my particular medium of self expression at SMP."

SUCCESS IS A HABIT WITH SMP GRADUATES . . .

. . . and you can enjoy that success, too, through training right in your own home. Like Doris Pinney, you may find exactly the high-paying specialty best suited to you — one that means the happiness of achievement as well as a good income. Like numerous other SMP graduates, you may find yourself reaching the top heights in photographic achievement, more quickly than you'd believe possible.

It's no matter of luck or chance, either. The same enjoyable and effective SMP training that lifted them up the ladder of success can put you there, too. The record speaks for itself. In every state in the Union . . . every country in the world . . . every fascinating branch of photography including even the advanced fields of color and television, SMP photographers are proving they have the training and know-how to lead the way.

SMP's Better Home Training Is The Answer

It makes no difference where you are and what you are doing now. SMP opens the way for you with the most effective home training program ever offered. SMP training has put young people in big jobs—quickly, and helped men and women established in other fields, find greater success in photography.

Exclusive SMP Methods Assure Results

The secret is SMP's special methods and teaching devices which make sure you attain full working knowledge of principle and practice. You advance in knowledge and skill rapidly, under supervision of the most outstanding authorities in professional photography. You enjoy advantages never before possible through old-fashioned methods depending too much on printed texts.

Ingenious teaching kits, actual negatives, and photographic prints, charts, instruction guides, projection slides, and practical assignments guide you right into professional picture making. See for yourself, in our big, new FREE book, how these advantages can help you. The book's an eye-opener, too — will spark you with new ideas and ambition. And it can guide you to your own profitable place in photography. Write today — do it now.

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in their pockets because—the world's tiniest precision camera is also the world's lightest, (weighs a mere 2½ oz.), fastest, and easiest camera to use.

critically sharp f/3.5 lens; focusing range: 8" to infinity; all speeds from 1/2 to 1/1000 sec.; magazine loading, automatic film transport; built-in orange and green filters; optical viewfinder with parallax correction.

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CANDID SHOTS by the Editors

New High-School Contest

If you're a teen-ager, or like to keep an eye on the progress of the younger photographic generation, you'll be gratified to see the announcement of next year's POPULAR PHOTOGRAPHY High-School Photo Contest (pages 88-89), along with a background story on last year's top winner, Marvin Silver, and the photographic program of his school, Alexander Hamilton High in Los Angeles. All the ground rules for the new competition are the same as before, with an important addition: there are now cash awards to the schools from which the top eight winners come, to be used either for the camera club or for the expansion of the photographic work in the school. More power to all high-school cameramen (and women!) in the 1957 contest! There's every reason to believe it will be bigger and better than this year.

PSA Prizes for Foreign Students

In response to President Eisenhower's "people to people" program for reaching other nations with the truth about the American way of life, the Photographic Society of America has launched a picture contest open only to students from other countries enrolled in U. S. colleges and universities. Its theme is to be "My Impressions of the U.S.A.," and the judges will select 100 prints as best exemplifying it to be exhibited throughout the free world. First prize will be a round trip airline flight between any two points in this country, and other awards will be such valuable merchandise as a TV set, various cameras and photo equipment, books, and magazine subscriptions (including a year of POPULAR PHOTOGRAPHY and a copy of PHOTOGRAPHY ANNUAL). Judges will be Andrew Heiskell, publisher of *Life;* Don Bennett of the *PSA Journal;* and our own editor, Bruce Downes. All entries must be received by Veteran's Day, November 11, and winners will be announced on Thanksgiving Day, November 25. If you're a foreign student, or if you know one, you can get more information and entry blanks from PSA Foreign Students Contest, P.O. Box 1872, Grand Central Station, New York 17, N. Y.

Photographic "World's Fair"

Once again this year Cologne, Germany will be host to *photokina*, the largest combined exhibition and trade show in the photographic field. As you read this page, scores of Americans are making final plans and confirming plane reservations in order to make the September 29 opening date of the show. POP PHOTO editor Bruce Downes will be there, along with other editorial and advertising personnel of the magazine, and you may be sure our report on *photokina* will be the most complete and readable in any publication. In 1954, 200,000 people visited the week-long exhibition on its 15-acre grounds in the historic Rhineland city. This year, a great many more are expected. POPULAR PHOTOGRAPHY will be well-represented this year with a booth in the big product-exhibition hall, and an exhibition of the top prize-winning black-and-white and color pictures from all our $25,000 contests since 1948. If you can't go yourself, watch for our coverage of *photokina*—soon.

Father of an Industry

A man who is not yet 60 years old is almost wholly responsible for the birth of the modern optical industry of Japan. He is Dr. Masao Nagaoka, graduate chemist of Tokyo University, self-taught optical glassmaker, and president of Nippon Kogaku K.K., whose Nikon cameras and fine lenses have earned an enviable reputation in just a few years. The vigorous, quick-smiling Dr. Nagaoka visited the U. S. recently to meet American photographers, industry leaders, and editors. Before he entered the optical field, Japan not only did not export optical glass, but had to import all its own from Germany. In 1930 his company began making its own optical glass, and he has never ceased to

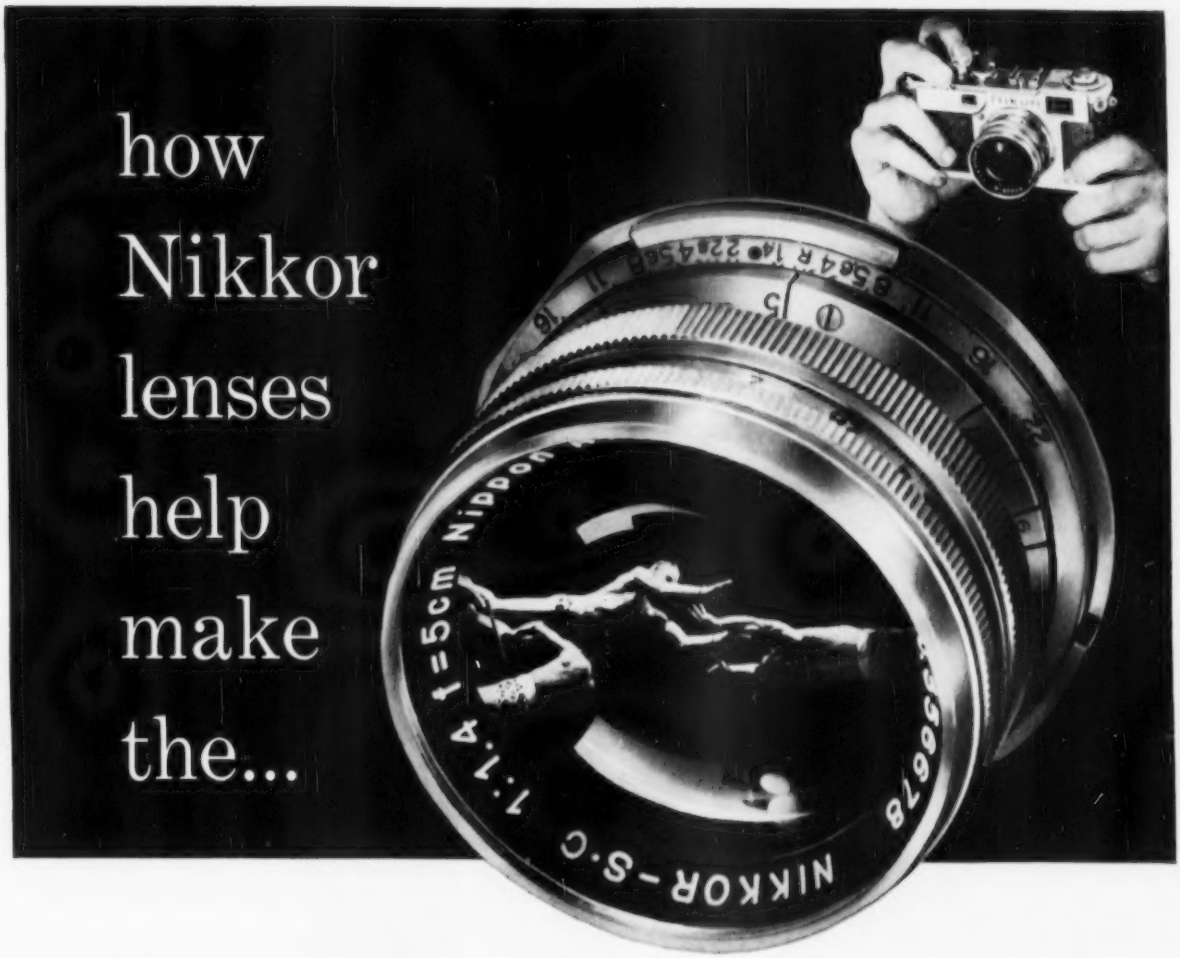
Nikon's Nagaoka

reach toward perfection in the manufacturing process. Perhaps his greatest triumph was the design of a crucible that would produce virtually bubble-free glass. He is not without honor in his own country; even competitors acknowledge his contributions. He is president of the Japan Optical Glass Industry Association, the Japan Optical Industries Association, and the Japan Telescope Industries Association, and he heads a government-subsidized research group in the field. He comes of a family of scientists; his father introduced nuclear physics to Japan, and his brother is in charge of that country's new atomic research laboratory.

"In the Name of Friendship . . ."

Fortunately, in writing about the new trend toward freedom for photographers in Russia (pages 56-59), we hedged our report sufficiently so that a small example of the old-style lack of freedom might be taken into account. It seems that not everybody in Russia *knows* that restrictions on photography have been

(*Continued on page* 114)



NIKON S-2 ... *the Fastest Handling '35'*

Imagine using a camera that is so fast that you can advance the film, focus the lens, and release the shutter in about as little time as it takes to say – advance, focus, shoot. That's the Nikon S-2 – the 35mm camera that has gained more users in the past two years than any other in the field.

But what makes the Nikon S-2 fast is not limited to camera mechanics alone. Credit must also go to the sensational Nikkor lenses. For no matter what conditions prevail, these lenses combine the essential speed and resolution necessary to produce top-quality results.

Even before the Nikon S-2, the Nikkor lenses achieved international fame for their exceptional definition and correction – at all apertures – even wide open. Today there are sixteen of these high speed, high resolution Nikkor lenses – from 25mm to 500mm, speeds as high as f:1.1, resolution as high as 300 lines per millimeter – the widest selection ever made available for 35mm photography. The use of Nikkor lenses as standard equipment on the Nikon S-2 is one of the camera's more important features – a feature that has helped make the S-2 the fastest handling '35' in the field – optically as well as mechanically.

Nikon S-2 with 50mm Nikkor f/2 ..... **$299.50**
Nikon S-2 with 50mm Nikkor f/1.4 ..... **345.00**

At your franchised Nikon dealer.

NIPPON KOGAKU TOKYO

Write for FREE booklet, "35mm Photography . . . a new art" to Dept. WK-1

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NEW—

35-mm SECTION

Because of the enthusiastic response to our 35-mm special issues and articles, POPULAR PHOTOGRAPHY this month inaugurates a new feature: a regular section dedicated to the ever-growing army of miniature-camera enthusiasts. Here and in forthcoming issues you'll find reports on new products, expert instruction from professionals, tips on exposure, processing, and printing—everything to help 35-mm owners get better results more often.

35-mm TODAY by Bob Schwalberg

This month POPULAR PHOTOGRAPHY inaugurates a new monthly section designed to keep you abreast of the exciting new developments which are constantly occurring in 35-mm photography with calendar-like regularity. Year by year, the 35-mm camera has gained in popularity among photographers of every stripe from Sunday snapshotters to critical laboratory workers until its position as the most widely used camera format appears assured, if it is not already a fact. New equipment, materials, and techniques in the 35-mm field far outweigh similar innovations among other systems of photography. Its widespread acceptance as a means of reporting news of people, places, and events is now spreading from magazine to daily-newspaper journalism, and through these media it is playing a significant part in our daily lives.

Starting in the fall of last year this writer has been lecturing on 35-mm techniques in so-called "Photo Journalism Short Courses" given under the joint auspices of the National Press Photographers Association and the Encyclopaedia Britannica. In meeting and talking with press photographers from Seattle to Syracuse one impressive fact stands out. The interest of the working-press photographers is much less in the superficial advantages of 35-mm than in its ability to help them to make news pictures less obtrusively, thereby restoring much of the spontaneous quality lost by larger, more cumbersome, and less easily operated equipment.

Interest in 35-mm available-light techniques runs particularly high, especially among the men regularly assigned to covering courtrooms, legislative committee hearings, and other public events in which the in- (*Continued on page* 100)

How to get the most from **36** *exposures*

By ARTHUR BARNEY

BECAUSE of his camera's huge negative capacity the 35-mm man enjoys a freedom in shooting unknown to users of larger cameras. With a full 36-exposure magazine in his camera, and maybe a spare in his pocket, the 35-mm man is able to make more pictures with less danger of being caught without a negative in his camera. This means that he can work far more fluidly, exploiting situations by selecting different angles and distances, shooting sets of related pictures which tell a story far more effectively than a single frame, and experimenting with exposure, focusing, picture content, and composition in a way denied to those with less-copious film supplies in their camera.

There are two extremes in approaches to this problem of the 36-exposure roll. The first is that the roll should contain 36 different pictures: 36 frames equal 36 pictures. The second is that as long as a scene exists we should keep right on shooting until we either run out of film or develop a sore finger: 36 exposures equal one picture (maybe).

For the average photographer—be he amateur, professional, or indeterminate—who takes pictures of people, places, and events, both of these extreme approaches are patently ridiculous. Having a lot of film right on tap in the camera is one of the most important advantages of the 35-mm camera, but like anything else its net value may be reduced to zero. An amusing example of this was related by Bob McIntyre in his story *What's Wrong with My Color?* (POPULAR PHOTOGRAPHY, September

A good, readable contact sheet is a basic tool in helping you select the best pictures from a 36-exposure roll, in analyzing your mistakes, and in sharpening your eye for pictures. Cut film into strips of six frames each, place under glass or in printing frame on sheet of 8x10 paper. For blow-ups from this sheet, turn the page.

1956.) In telling about a visit he made to a Kodachrome processing lab in Chicago, McIntyre says that he saw "one roll with two Christmas trees on it—which wouldn't have been surprising except that there was a string of summer scenes and autumn leaves in between them, and the roll was developed in the month of March."

The guy who shot this roll might have been using one of the most modern 35-mm miniatures, but his mental approach

EXPLORE A VARIETY OF ANGLES, DISTANCES, AND COMPOSITIONS WHEN

Exploit the full negative frame with extreme close-ups like this. Exposure on Panatomic-X film, was 1/100 second at f/2.8.

was back in the era of glass plates. In those days photographers had a first-rate reason for using one negative per picture: it took a pack-mule to carry all of the necessary equipment, including a portable darkroom. With equipment

PHOTOGRAPHING PEOPLE

Try medium shots which include the full figure and part of the surroundings. A shady location such as was used here permits great freedom of shooting angles.

Long shot is useful to establish location and to emphasize the subject by isolation. Here a slightly elevated camera angle was used to include the bare lawn as background for girl on bench.

Medium close-up is standard for portraits but vary shooting distance, angle for variety.

Experiment with unusual compositions as well as the more obvious shots. Here tree branches and sky make the picture.

One of the most useful roles of the miniature's 36-exposure load (plus the rapid-film-advance feature found on so many of today's 35-mm cameras) is in photographing children. Instead of taking just one posed static snapshot, give the child something to do and shoot a series on the resulting action. With a little luck you can get a lively, amusing picture sequence like this. These five shots were picked from approximately half a roll devoted to this one subject.

TRY SHORT PICTURE SEQUENCES WHEN PHOTOGRAPHING CHILDREN

SHOOT FOR THE "HAPPY ACCIDENT" WHEN PHOTOGRAPHING ACTION

now somewhat more portable, the logistic problems are less onerous. And the essential advantage of 35-mm which sets it apart from other types of camera equipment is its ability to make many pictures without the need for reloading. Pictures are made of light and shade, mood, emotion, expression, and composition. These are fleeting things which exist, so far as the camera is concerned, only at the instant of exposure. Capturing exactly what we see at the moment we see it requires skill, experience, and luck. One of the best reasons for shooting a few extra frames on a subject is to play for that little accident in expression, lighting, camera-angle—or what have you—that spells the difference between just a picture and a really good photograph.

More than this, however, once we form the habit of photographing a subject in terms of a series of exposures, we invariably begin to take better pictures. We begin to become aware of things like camera angle, shooting distance, lighting effects, and so forth, for the very simple reason that these are the things which change from picture to picture as we shoot around a scene using more than just one single negative.

How many more is a subject that has worried a good many photographers and picture editors. A whole roll expended on one fairly static subject or situation would probably represent a waste of time and film. *(Continued on page 93)*

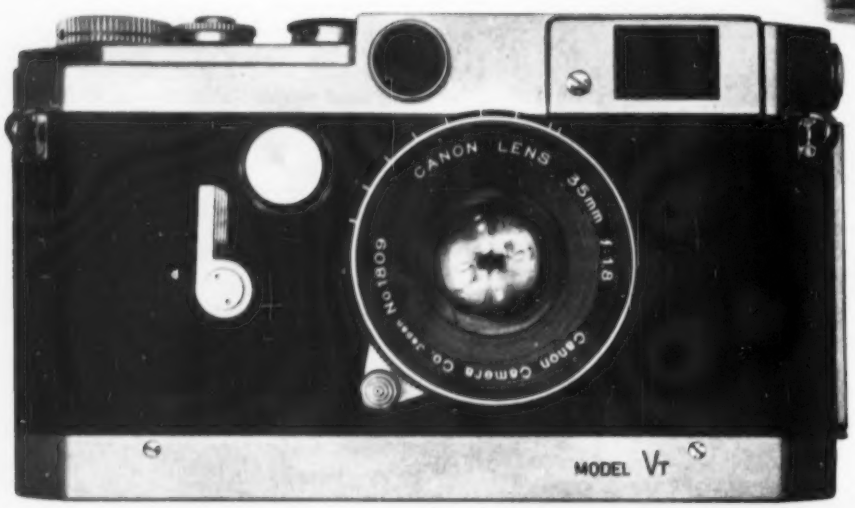
Another invaluable application of the 35-mm camera is to photograph action. With one or more subjects in motion, the chances of catching the picture you want with one or two shots are slim indeed. Kids on swings typifies the problem, as can be seen in small pictures at left. Only after many tries did the photographer achieve one frame in which position, action, and expression were all caught approximately as he desired.

THE WIDE-ANGLE LENS

CANON 35-MM *F*/1.8

Diaphragm scale is linear, providing equal spacing between stops and making exact exposure control easier.

New wide-angle lens on Canon V. The built-in finder gives field of view for 35-mm lenses, thereby making special finders unnecessary.



In the last seven or eight years, since the beginning of the new resurgence in available-light photography, no gripe has been louder or more persistent than the 35-mm man's plea for really fast wide-angle lenses. Long accustomed to the ease and convenience of *f*/1.5 and *f*/2 lenses in two of his three most important focal lengths, the standard-focus 50-mm lens and the medium-long-focus 85-90-mm lenses, the lagging lens speed of the wide-angle, pegged to a maximum of *f*/2.5 or *f*/2.8, was a constant irritant. When conditions made the use of *f*/2 desirable with the two longer focal lengths, only three choices existed for the wide-angle. Either leave it in the gadget bag, use a 50 percent longer shutter time, or shoot with the same shutter speed and

Acrobat caught with Canon 35-mm *f*/1.8 lens at 1/500 second using full aperture. Film was S-X Pan rated at over 1000 ASA and developed by inspection.

MOVES INTO HIGH

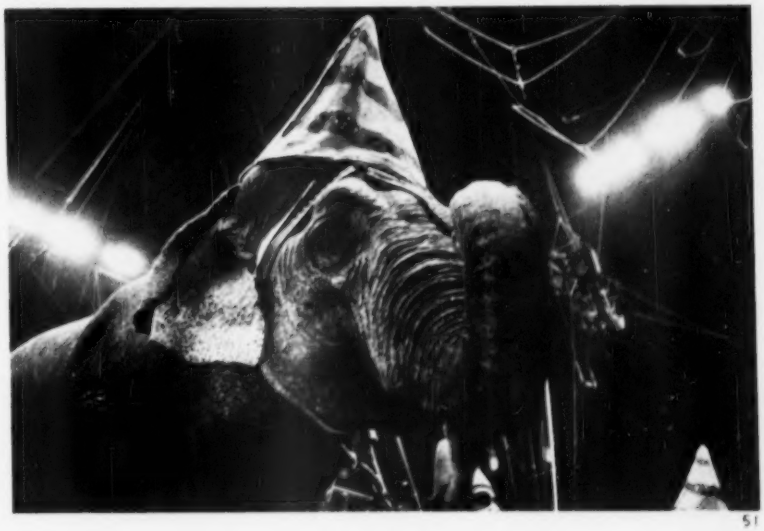
NIKKOR 35-MM *F*/1.8

Rear element of Nikkor lens protrudes past mount. Note white numerals and easy-to-use focusing collar.

Nikkor lens on Nikon S-2 requires a special finder. This lens has knurled focusing ring and comes with reversible lens hood, special lens caps.

overdevelop to compensate for the loss of one full *f*-stop. None of these were very happy choices.

The day of the high-speed wide-angle has now arrived, as we reported several months ago when both the Nikon and Canon camera companies announced the introduction of new 35-mm *f*/1.8 Nikkor and Canon lenses. At that time, the only lenses in this country were preproduction samples shipped over here by their Japanese makers merely for exhibition purposes. We were able only to report that these lenses existed, but could say nothing of their performance. Shortly before this issue went to press, however, a number of lenses were made available to this reporter by the American distributors for Ni- (*Continued on page* 98)



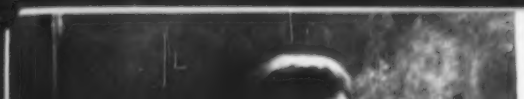
Elephant was snapped with Nikon S-2 at 1/30 second and f/1.8. The S-X Pan was developed in Promicrol.

TEEN-AGE PHOTOGRAPHER

A Dutch boy shoots a bookful of incisive camera studies of his classmates, launching a promising photojournalistic career

Spontaneous laughter provides a rare, welcome relief among dozens of sober, introspective portraits.

It's news when any 17-year-old comes up with a set of fine pictures, displaying both visual imagination and technical competence. It's bigger news when such a boy assembles a whole book of them, gets it published, and wins wide critical acclaim. That is just what young Joan van der Keuken did a few months ago in Amsterdam. Joan (pronounced *yō-on*) had learned to use a camera four years earlier, under the tutelage of his grandfather, an ardent photographer. Last year he set himself an assignment: to interpret the spirit of his own generation as reflected in the attitudes and expressions of his high-school classmates. By the year's end he had such an impressive collection that he had no trouble in finding a publisher, and a well-known Dutch author wrote an introduction for the book, which was titled *We Are Seventeen*. A few of the pictures appear on these four pages. The thing that is immediately evident in these penetrating portraits is that European youth (or at least van der Keuken's segment of it) is more mature, more serious, more intense than comparable American young people. Simon Carmiggelt, in his introduction, observes, "We who are no longer 17 stare at these teen-agers with fascination, for it is so clearly apparent that they do not represent themselves to be different than they are." He says van der Keuken's work "possesses an unexpected maturity and an unyouthful capacity for contemplating his subjects from a distance." Joan's photographic technique is extremely simple: he uses a Rolleiflex and fast Ilford HPS film, shoots always by available light at about 1/25 second, f/3.5, and uses an energetic developer to raise film speed.—



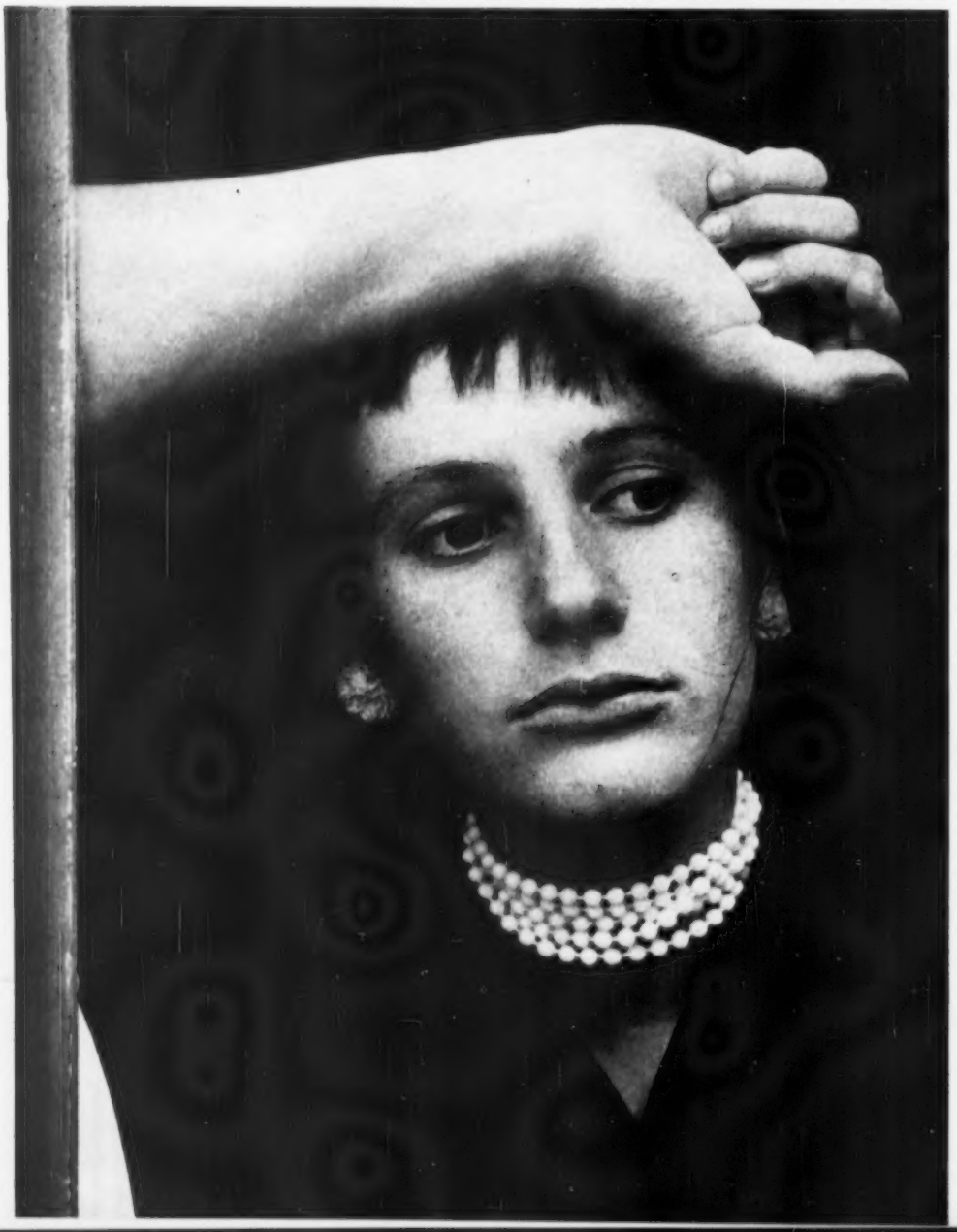
TEEN-AGE PHOTOGRAPHER continued

Double portrait by a window exemplifies young van der Keuken's simple technique; he uses Rolleiflex and available light. Loud jacket is an exception to the underplayed attire of most of the students. This may indicate some American influence.

Cigarette smoke suffuses this study with an atmosphere of thoughtfulness.

Photographer's own image is caught in mirror above his friend's head.

Young girl's expression of concern for the future makes a symbolic shot.



A SPECIAL REPORT BY THE EDITORS

PHOTOGRAPHY IN

The new political atmosphere seems to promise more freedom for both Soviet photographers and foreign visitors

AS A result of Stalin's death and the slow disintegration of the Iron Curtain, the editors of POPULAR PHOTOGRAPHY have been able to piece together a reasonably coherent picture of the state of photography in Soviet Russia today. Our information is largely based on a report undertaken at our direction by Michael Stillman, a Russian-speaking American businessman and photographer who questioned Soviet amateurs and cultural officials on a recent trip to Moscow and Leningrad. We have also followed the suggestions of writer-photographer Alexander Marshack of New York in consulting official Russian documents concerning photography, press officials, and the Russian picture magazines. These are our findings:

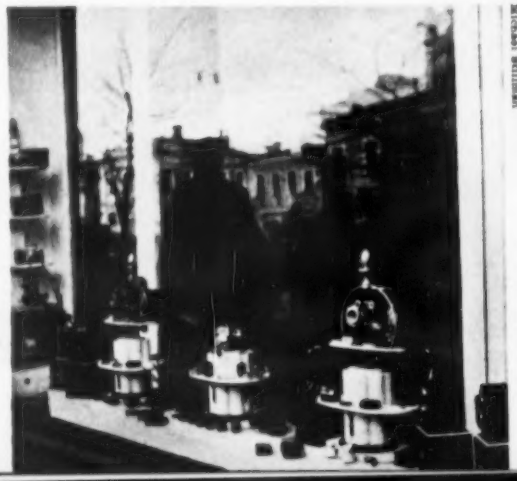
An impressive upsurge in amateur photography is bursting the limited facilities of the Soviet camera industry and jamming the camera counters of the big department stores like *Gum* and *Omnimag* in Moscow. Western observers report that more persons are seen on the streets of the big cities with cameras around their necks than ever before. The man with a camera is no longer viewed officially as a hostile critic or potential spy, as he was under Stalin.

The eagerness of Russian citizens to buy film and cameras, to talk photography, to stop foreigners on the street and examine their cameras with the enthusiasm of camera fans all over the world, coincides almost exactly with the lifting in February 1954 of the strict protocol which hamstrung foreign photographers in Russia. It is clear now that these restrictions—backed by the police power of the State—had also applied to Soviet citizens. This year, except for areas of military importance, all of Soviet life and culture is open to any persistent photographer who is prepared to ignore the remnants of suspicion, fear, and provincialism left over from the long years of the Stalin regime.

Paralleling the new-found freedom of movement and choice of subject matter for the Russian photographer inside his country, is the journey of hundreds of Soviet tourists with cameras to Western Europe for the first time since the Russian Revolution.

Another heartening sign is the permission received by the United States Information Agency to revive a Russian-language magazine which will be distributed on Soviet newsstands. The mag-

Michael Stillman



State-owned camera store on Moscow's Red Square presents a full display of equipment available to Russian photographers. By Western standards the store is poorly stocked and servicing is limited. But lifting of restrictions is forcing expansion of Russian camera industry.

RUSSIA TODAY

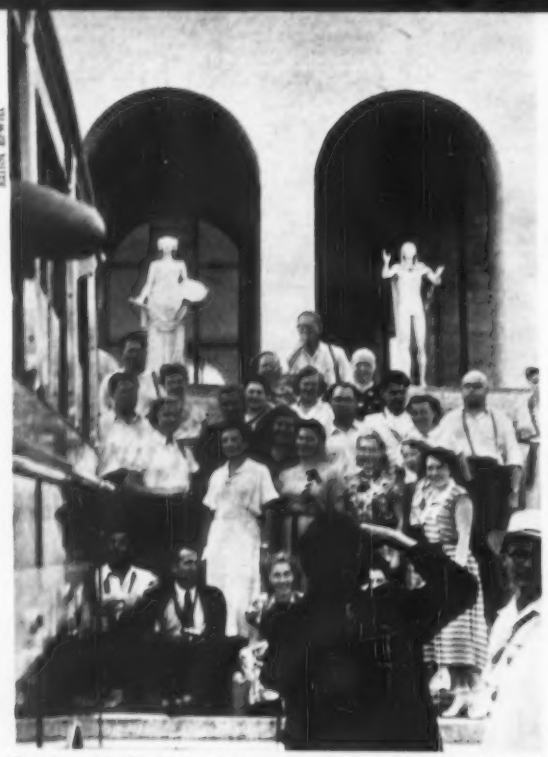
Brian Brake

Michael Stillman

Soviet camera fan photographs his family in a Moscow apartment, above. Among youth, photography is a favorite hobby as seen in official photo, right.

Russian visitors to Moscow are given a short course in the workings of a photo-electric meter by one of their group.

Sovfoto



Elliot Erwitt

Camera-laden Soviet tourists are pouring into Europe for the first time since the Revolution. Here is a group at an Italian trade fair.

azine, *America Illustrated*, contains an equal proportion of text and picture stories designed to give an accurate impression of the look, feel, and flavor of an American publication. (Russia, in turn, will distribute an English-language magazine, *U.S.S.R. Illustrated*, on U. S. newsstands.)

If the Russian love of Western jazz, automobile styles, and camera models is any measure, the appearance of *America Illustrated* may very well have a strong influence on Russian amateur and professional photographers.

Except for the names on the cameras, an American visitor would immediately recognize many of the cameras he saw on the shelves of a Russian shop. All the high-priced cameras are close imitations of world-famous models. These include the Zorki and Fed (Russian-made Leica types) and the Kiev (Contax-type.) In the medium- and low-priced range are the Lubitels, Smenas, and Moskvas. The Moment is a Polaroid-type camera which makes a picture in about three minutes. A stereo camera of a rather elementary kind is the Sputnik.

Prices are high in terms of Soviet incomes. The Zorki II, for example, costs about $375; the Kiev can be as high as $600. The popular Lubitel, which is similar in type to a very inexpensive twin-lens-reflex costs about $50.

Professionals overwhelmingly favor Western-made cameras. Rolleiflex, Linhof, Contax, Exakta, and Hasselblad models are imported in varying quantities. Among amateurs these cameras are names only. Amateurs are competely ignorant, too, of the tremendous growth of the Japanese camera industry since the end of the war and no Japanese cameras were seen in European Russia, at least.

Qualitatively the Russian-made cameras are not distinguished in their workmanship. Criticism of the standards of the state-owned camera industry have appeared from time to time in *Pravda* and *Izvestia*. Our correspondent, Michael Stillman, tells of an incident which occurred in Leningrad: "I was approached by a Russian sailor who was wearing a Kiev camera around his neck. He looked with great curiosity at the German Contax I was using and which appears at first glance to be from the same mold used in making the Kiev. The sailor offered me an even exchange of one camera for the other. When I smilingly declined he offered to pay me some rubles in addition to the camera and was quite crestfallen when I emphatically said, 'Net, spasibo'—No, thank you."

This is typical of the desire the Russians have for high-quality Western products. In addition, of course, is the element of gadget-consciousness which is a universal trait of photographers.

Our correspondent did not see any movie cameras in the camera shops suitable for amateur use although sound projectors to be used with rented films are available. (Photographs of Russian tourists taken in Italy this summer showed several with 16-mm movie cameras probably of German manufacture). In the movie theaters of the larger cities, incidentally, extreme wide-screen projection and 3-D films have been in use for many years. The Russians have a 3-D system which dispenses with the need for spectacles but Western observers differ in their reaction to the corrugated screen. Some find it an exciting experience; others, like Michael Stillman, developed an unbearable headache from the eyestrain.

Black-and-white as well as color film is manufactured in Russia. The black-and-white films vary in speed ratings from 1.2 ASA to 80 ASA with the all-around film, Type IIA, falling in the range of 40 ASA. A roll of 35-mm film costs about $2.00 and this is the most popular size. In second place is 2¼x2¼ roll film. The Polaroid-type film for the Moment camera costs between $3.50 and $4.00 per roll. Soviet color film for still cameras is a negative type somewhat similar to Kodacolor.

A SELECTION OF THE MOST POPULAR CAMERAS USED

Kiev camera, closely imitating Contax types, has f/1.2 lens, a light meter on deluxe model.

Smena is a relatively inexpensive 35-mm camera, one of the most popular among amateurs.

Zenith, a 35-mm single-lens reflex of the Contax-type is used largely by professionals.

One important difference between American and Russian amateurs is that the great majority of Russians process their own films, both black-and-white and color. This difference reflects, naturally, the enormous popularity of photography in the United States where facilities for processing are so widespread and convenient. In Russia there are few photofinishing services. In actual numbers, rather than percentages, Americans probably do more darkroom work than their counterparts in Russia. Lack of space is a serious problem for Soviet amateurs and detrimental to large-scale amateur photography. (Many families are forced to share the same bathroom and kitchen.)

Films, chemicals, and various grades of enlarging paper are all manufactured in Russia with some importation of the German brands. Until quite recently flash-bulbs and electronic flash were rarely used by Soviet photographers. Now electronic equipment and flash-bulbs are being manufactured but neither bulbs nor speedlight units are easy to come by.

Camera clubs in Russia are always organized as adjuncts to factories, youth groups, colleges, and scientific institutions. Particular emphasis is placed on teaching photography to children and teen-agers with exhibitions of young-people's photography taking place in several cities each spring.

There are several major photographic exhibitions each year; one of pictures made by women press photographers, one of pictures made by Army photographers, and an annual all-Soviet show arranged jointly by the USSR Ministry of Culture and the Central Journalists' Club. This last exhibition is open to both amateur and professional photographers.

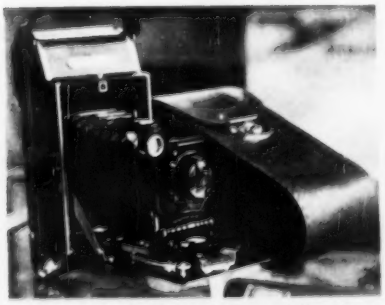
Major exhibitions are arranged in Moscow, after which they tour the rest of the Soviet (*Continued on page 96*)

RUSSIANS TAKE A ROSY VIEW OF LIFE AND LANDSCAPES

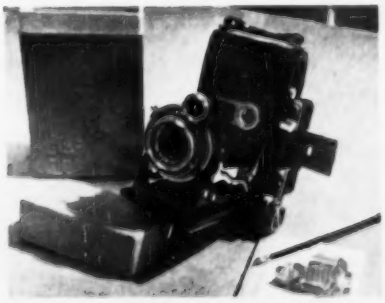
Russian photographers measure their efforts by such prize-winning pictures as this romanticized view of Red Square by M. Grachev.

Soviet photographers accent heroic aspects of work as in this photo of the Barents Sea.

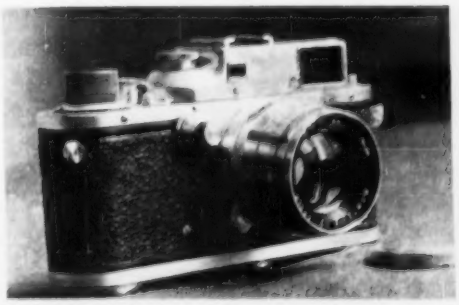
BY SOVIET AMATEUR AND PROFESSIONAL PHOTOGRAPHERS



Moment is a startling facsimile of the Polaroid camera. It has a standard folding front.



Moskva-2, a folding roll-film camera, has Compur-type shutter, built-in rangefinder.



Zorki III, a Leica-type 35-mm for amateurs. It resembles the Fed, another Leica-type.

ONE PROBLEM:

Luminous white cup glows against black background. Single light bulb supplied illumination, 4x5 Graphic, 2 seconds.

TEN PICTURES

Tipped cup was placed on black velvet with out-of-focus model in rear. House lamps, Graphic, 3 sec at f/5.6.

Photography students at Rochester Institute of Technology wrestled this year with a deceptively simple assignment suggested by a famous Steichen experiment: "Photograph a cup and saucer in as many situations as possible to create moods, emotional effects, pleasing designs, story-telling situations." On these four pages are the results produced by one talented student, Terry Lindquist.

Straight cup with model in foreground is a variation of above. Two floor lamps, Graphic, 2 sec at f/8.

Cup amid debris. Indirect daylight, Rolleicord, Tri-X, 1/5 sec at f/8.

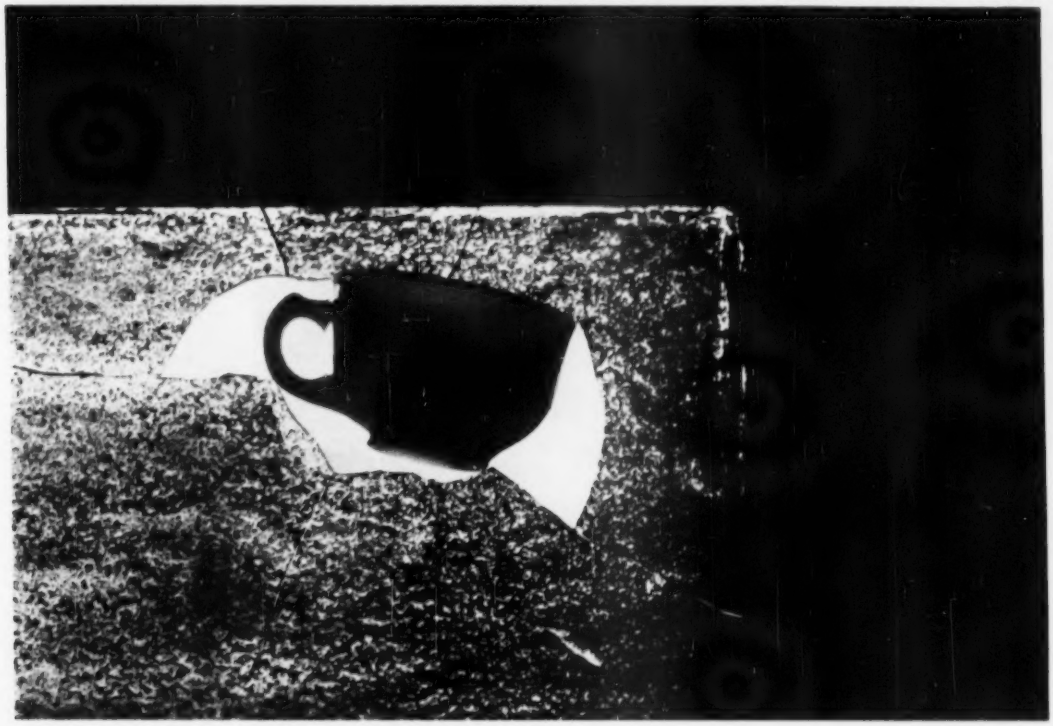
Cup in tree branch. Diffuse daylight outdoors, Rollei, Tri-X, 1/100 sec at f/22.

←
Cup and legs. One ceiling lamp and two floor lamps, Graphic, Royal Pan film, 1 sec. f/7.

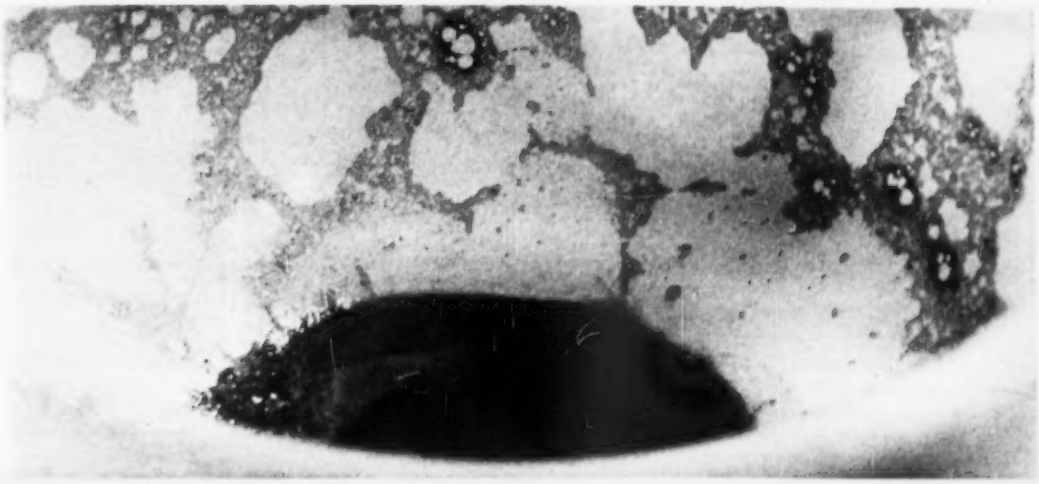
→
Cup and broken window. Daylight in a deserted loft, Rolleicord, Tri-X, 1/25 sec at f/11.

Isolated cup. Single shaft of daylight through loft window spotlights cup. Rolleicord, Tri-X film, 1/25 sec at f/8.

Silhouetted cup. Broken window of an apartment house basement was used here. Rollei, Tri-X, 1/50 sec at f/8.



Close-up of cup. The remains are cocoa. One ceiling lamp, Graphic with 135-mm Optar plus No. 3 close-up lens.



Photographing

FLOWERS INDOORS

There you'll have more control over tricky variables like light, backgrounds, and movement By JACK FIELDS

IF YOU'VE taken any pictures of flowers at all, chances are they were made outdoors. And since that's where most flowers grow, it seems a perfectly natural place. But were you always completely satisfied with the results? Was the bushy foliage in the background distracting and obtrusive? Did the wind blow just enough at the wrong time (if it stopped at all) to make the pictures a bit fuzzy? Did you find yourself wishing that you could have moved the sun around a little one way or another no matter what the time of day? Were there fences or other blossoms too precious to trample on that prevented you from shooting at a more desirable angle? Then let's face it—the place to photograph flowers is *indoors*. That's where you have control of all the factors that are so variable outdoors. Here the job can be done better, quicker, and easier. Your only problem, if any, may be in getting the blossom you wish to photograph disattached from its native habitat into your indoor "studio." Assuming you get the flower, you then should have an adjustable camera, a color film such as the new flash-type Anscochrome or Ektachrome, both of which I find completely satisfactory (unless you're using a 35-mm camera, in which case I suggest trying the new Professional Kodachrome Type A film, balanced for photofloods), one to four reflector-type photofloods, and a Wratten 82A filter (this is a piece of 2x2-in. gelatin, costing about 50 cents, that can be trimmed to fit any camera lens). If you have color prints in mind rather than transparencies, Kodacolor film also works perfectly well in the lighting situation I shall outline for you. Also included in this text is a table giving film, filters, and film-speed ratings to guide you, depending on the color film you choose. I suggest that in buying photoflood lamps, if you don't already have them, you get 3400 K bulbs since the Anscochrome and Ektachrome flash-type films, used with an 82A filter, are balanced for these. If you use flash with either of these two films or with Kodacolor, arrange your lights and extensions just as you would for photofloods. However, I must point out that in using either flash or electronic flash, you aren't able to see the effects of your lighting *before* shooting. If you do use electronic flash, be sure to use it with daylight-type color film and not with the flash-type film.

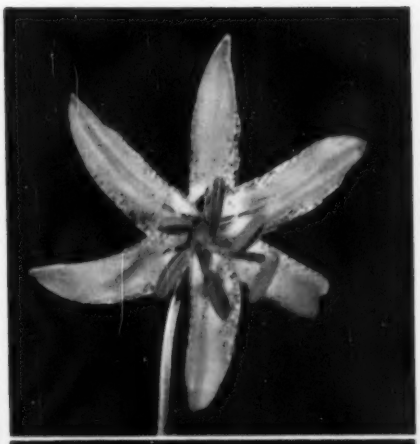
Made-to-order indoor studio, using four-light setup, eliminates all undependable factors present in outdoor shooting. Plain vase, backdrop, keep attention on flowers.

The necessity for a simple and plain background should go without saying. A large sheet of artist's poster board, inexpensive and available in a variety of colors (enabling you to choose a color to harmonize with your flowers) and sizes, makes a perfect one. Or you can utilize a plain wall or use an unwrinkled blanket. Just remember that your background should be kept out of focus, easily accomplished by placing it about 2½ to 4 feet from your floral subject.

And finally, to insure the sharpness that you can merely hope to get outdoors, a tripod or other solid place on which to rest your camera is imperative as is an equally solid, and draft-free, place on which to set your subject, which, incidentally, is preferably in a plain vase, in keeping with your goal of concentrating attention on the flowers.

Locate your camera so that in the viewfinder you see what you consider to be the best side or angle on your subject. Try to get in as close to the flower as possible with your particular camera. (This will probably be not much closer than three feet.) A good, well-filled transparency will not only project sharper and clearer, but it will isolate the individual blossom or bouquet so that *it* instead of the surroundings is made the most important part of the picture. At this point, you have placed your *plain* background at a distance so as (*Continued on page* 142)

Photographs by the author except where otherwise indicated



Lilies, above, were all shot indoors, using lighting arrangement described in text. Names of blossoms are, from top to bottom, *Lilium leakongense*, Prosperity, and Sunset.

Prize-winning shot of lady's-slipper, by E. E. Nyden, took second place at last International Flower Show, in New York. Portrait was also made indoors, on Kodachrome, with flash on camera, an Exakta with extension bellows, 105-mm f/3.5 lens; 1/100 sec, f/22.

Pink-colored bedspread is draped over a studio couch. Color and texture of spread set off model, giving shot soft feminine quality.

Rough-textured cement-block wall is simple backdrop that offers excellent color contrast for pink suit. Note the use of soft lighting.

BACKGROUNDS FOR COLOR

BY CURTIS E. MOUSSIE

All photographs on this page by Curtis E. Moussie

Consider the color, texture, and composition behind the subject before shooting

How important is a background to a picture? The answer to this question is obvious to anyone who can remember a picture of someone with a telephone pole sticking out of the top of his head. Backgrounds are extremely important, especially so when shooting in color. They mean the difference between good and poor pictures, and that's why some professional photographers spend thousands of dollars for studios and on traveling expenses—so they can control backgrounds as fully as possible.

Of course, there are (*Continued on page* 112)

Light-colored seamless paper is effective in emphasizing the model's dark-colored hair. The background paper was set up in a living room.

Rumpled blanket is successful in giving informal feeling to this portrait. The blanket was spread out on a bed and model was posed on it.

Gray rug offers contrast to blond hair of the model. You can find many such simple, ready-made backgrounds in almost any location.

→

Outdoors, photographer Wil Blanche lowered his camera so the sea would occupy two thirds and sky fill up the rest of the background area.

Joseph Palme

PICTURES

Quentin Keynes

Richard E. Keegan

AUTUMN—season of the wild west wind, of mists and mellow fruitfulness, of yellow leaves and "bare ruin'd choirs"; season of apple harvest, chrysanthemums, football, and back-to-school. Fall is a time of color, perhaps more than any other, and a time for the color camera. Today, more truly than even a year ago, every camera in the world is a color camera. Transparency films are twice as fast, so they can be used in box cameras when the sun is shining. And color negative films and prints are steadily improving in quality, to make results more satisfying—in autumn or any season. Now, while the frost is on the pumpkin (or about to be), and the fodder's in the shock, show the red-gold russet-glowing glorious world to your camera; let it capture the season's color, the mood and tone of fall. Make pictures that will keep autumn alive for you around the year.

FROM OUR READERS

Joseph Palme, Wallingford, Conn. Very early on an autumn morning, Palme was walking beside Foster Pond near his home town and found two rowboats pulled up on the bank, sprinkled with fallen leaves, as though resigned to the season's change. The unusual richness of colors in the water and the way the morning's long shadows fell stimulated his imagination; he could visualize the color slide this would make. He took the picture with a 35-mm folding camera, and the slide was all he had hoped for.

Retina, Kodachrome, 1/50 second, f/5.6

Quentin Keynes, New York City. Mr. Keynes, who describes himself as an amateur, is an explorer and traveler whose camera has helped him place stories in many national magazines. This strong color shot was made on a trip to Spain, on the road from Burgos to Salamanca. He was driving at 80 miles an hour, but the striking golden color of the beech trees arrested his attention, and he got the picture with a 35-mm single-lens reflex, a camera that enabled him to view composition through the taking lens.

Contax D, Kodachrome, 1/50 sec., f/5.6

Richard E. Keegan, Brooklyn, N. Y. The majestic swan is a popular picture subject, and one widely available in all parts of the country. Many towns have tame flocks in park ponds. Keegan found his snow-white "model" at the Bronx Zoo, and chose his angle with care to get the backlighting that would make the bird's wing feathers seem translucent. Like the other two pictures on the page, Keegan's includes water, not as main subject but as a contributing element, lending atmosphere and adding interest.

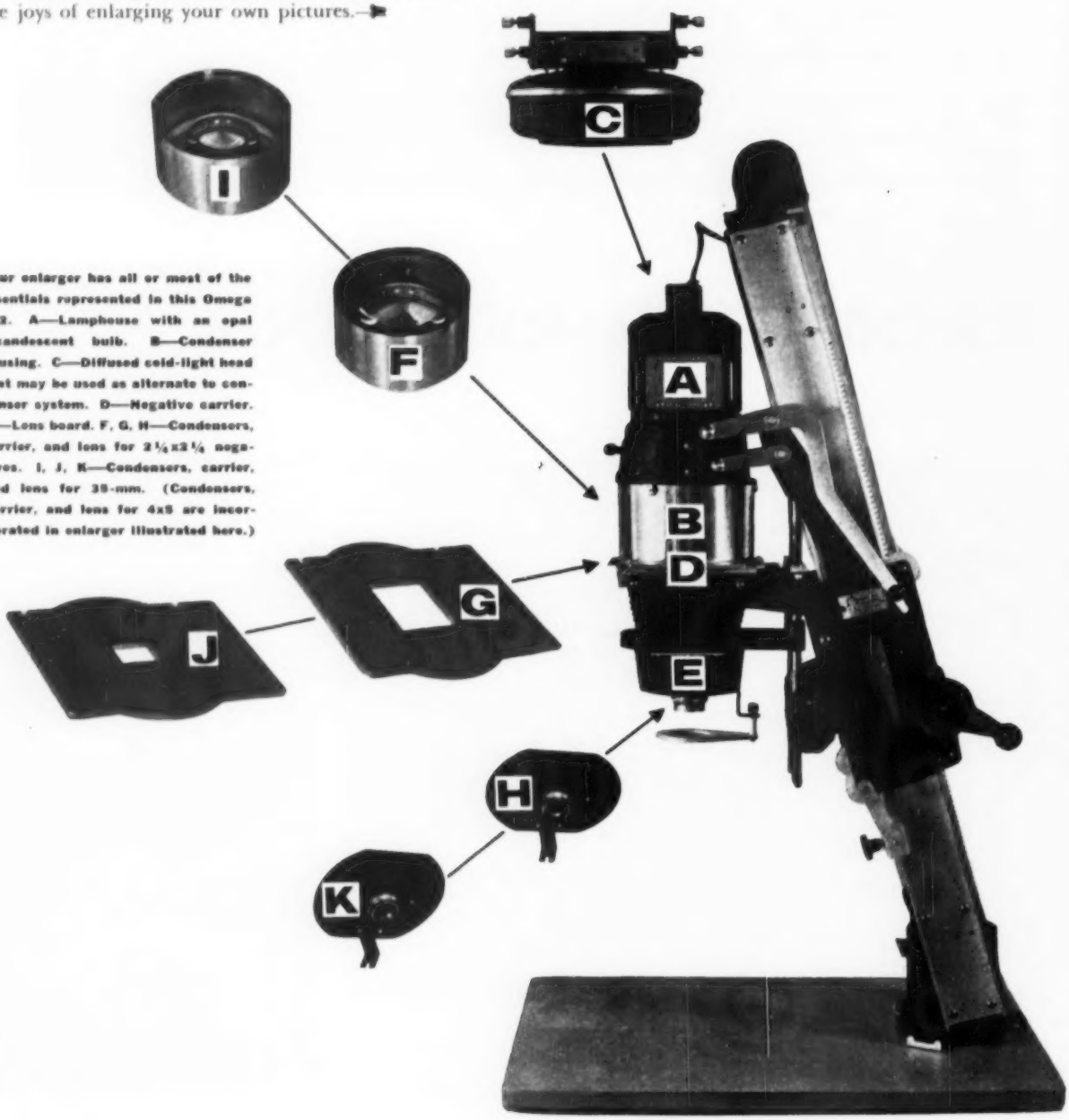
Retinette, Anscochrome, 1/25 sec, f/5.6

Short course in

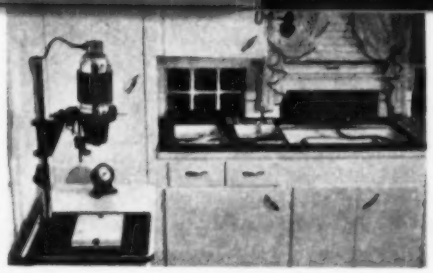
ENLARGING

By JOSEPH FOLDES
Author of *The Practical Way to Perfect Enlargements.*

THERE is more than one way to learn how to make fine enlargements: trial-and-error, eavesdropping at the camera club, consultation of the numerous expert tomes on the subject. On these six pages you will find a simple, radically concise method of achieving good results if all the steps are followed exactly as described. Details have been ironed out in practice by hundreds of students, assuring you of a trouble-free introduction to the joys of enlarging your own pictures.—▶



Your enlarger has all or most of the essentials represented in this Omega D-2. A—Lamphouse with an opal incandescent bulb. B—Condenser housing. C—Diffused cold-light head that may be used as alternate to condenser system. D—Negative carrier. E—Lens board. F, G, H—Condensers, carrier, and lens for 2¼x2¼ negatives. I, J, K—Condensers, carrier, and lens for 35-mm. (Condensers, carrier, and lens for 4x5 are incorporated in enlarger illustrated here.)



← Simple home darkroom contains all needed elements: enlarger, timer, chemicals on drainboard, wash tray in sink, safelight clipped to door.

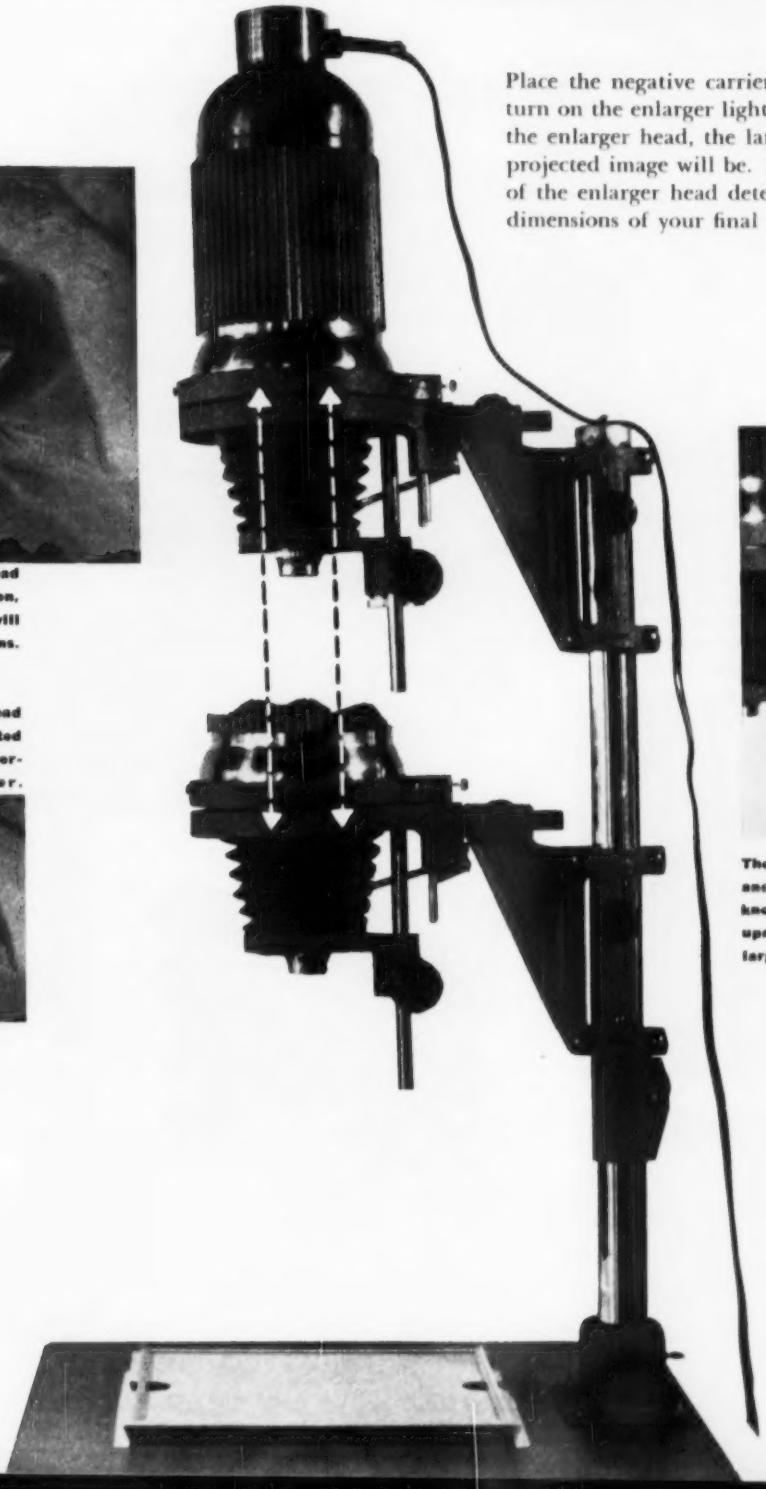
→ First step is to place negative in carrier with emulsion side down. Clean negative by blowing on it while brushing with camel's-hair brush.

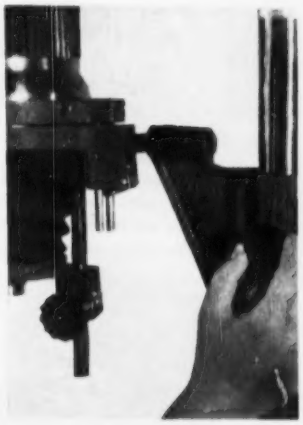
POSITIONING THE ENLARGER HEAD TO DETERMINE DIMENSIONS OF PRINT

Place the negative carrier in the enlarger, turn on the enlarger light. The higher the enlarger head, the larger the projected image will be. This adjustment of the enlarger head determines the dimensions of your final print.

With the enlarger head at its highest elevation, the projected image will have large dimensions.

With the enlarger head lowered, the projected image will become correspondingly smaller.

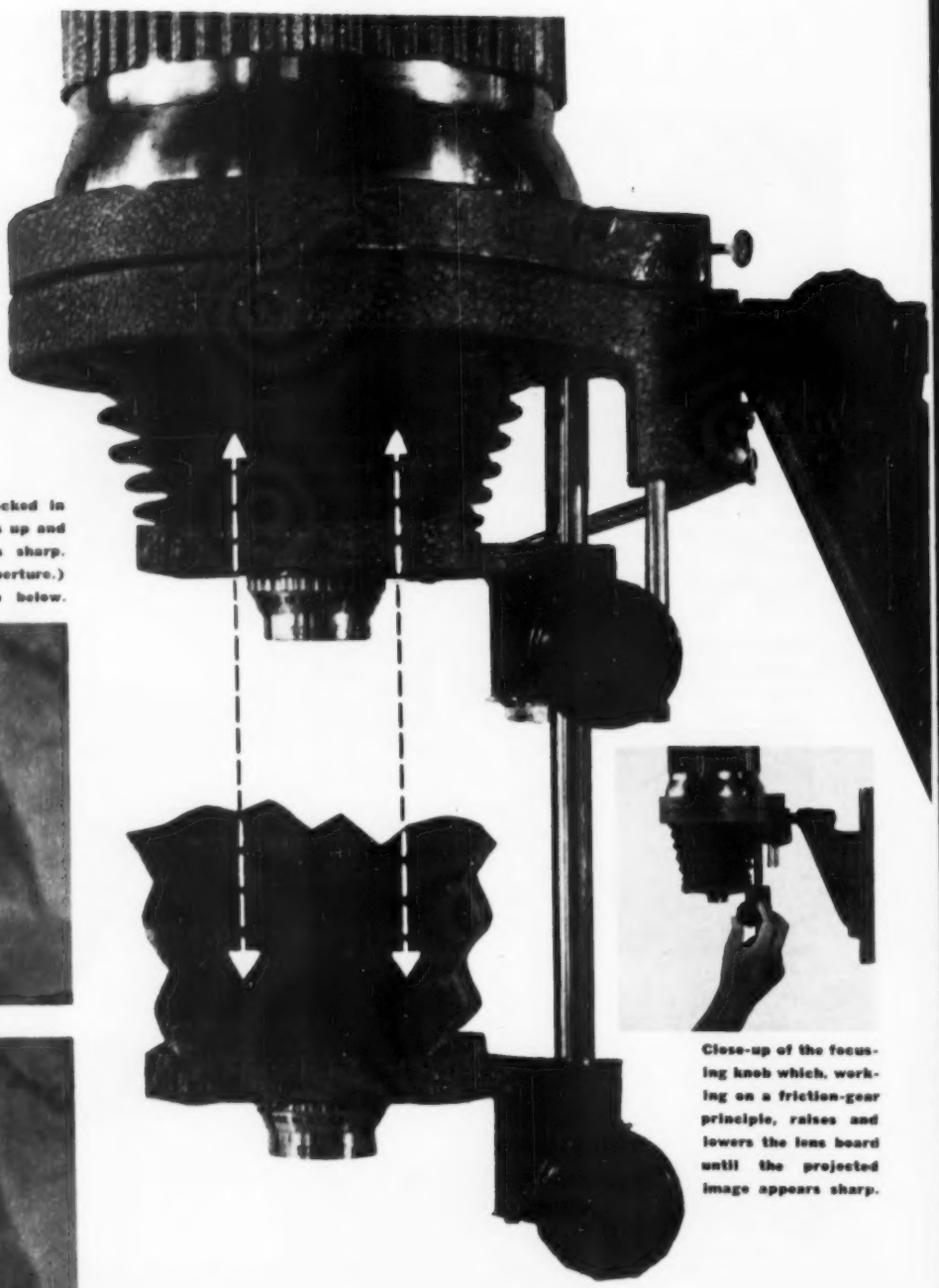




The enlarger head is raised and lowered by unscrewing knob on the main enlarger upright. (A Testrite Fotolarger is illustrated here.)

continued

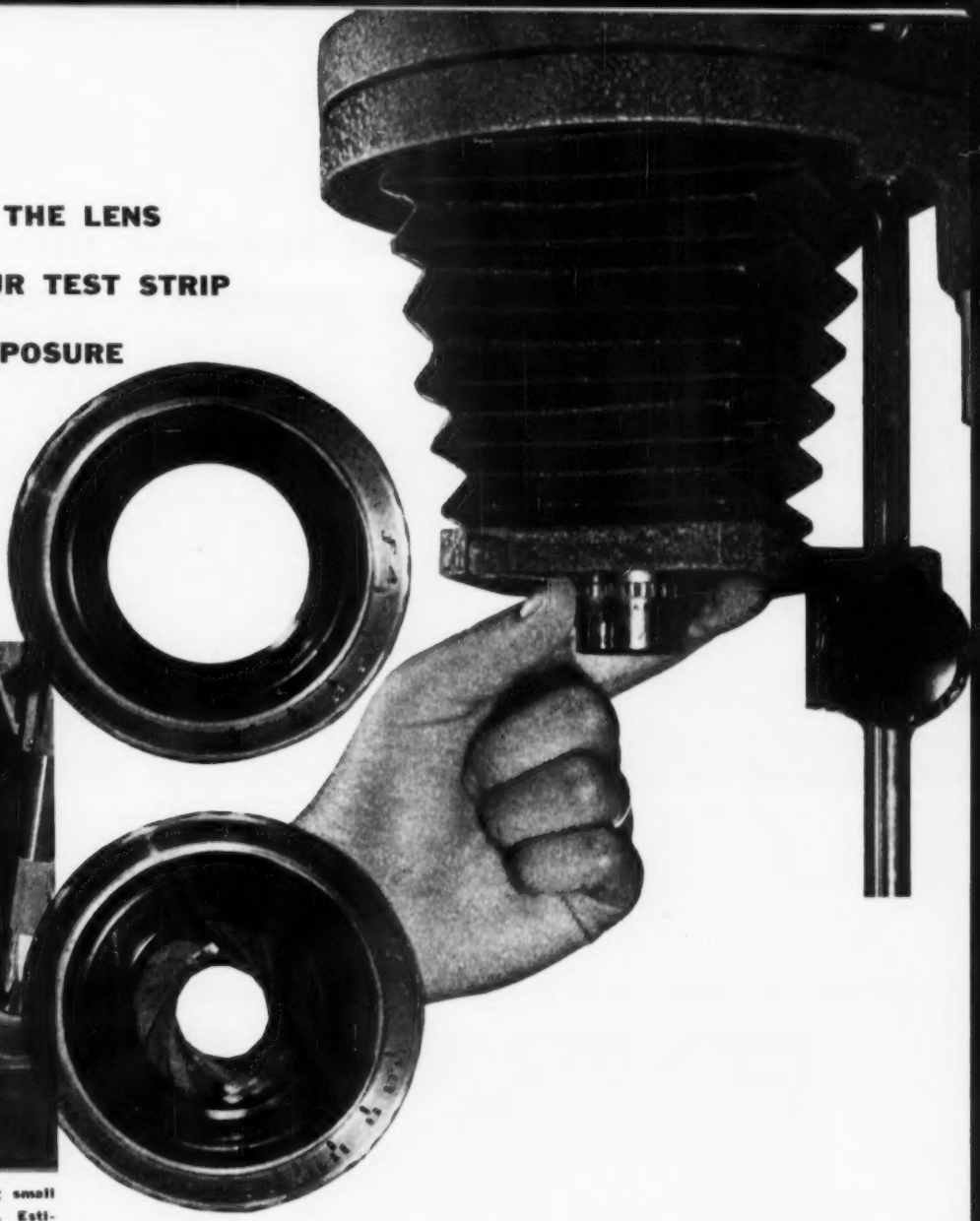
FOCUSING THE ENLARGER LENS TO PRODUCE A SHARP PICTURE IMAGE



With the enlarger head securely locked in position, turn lamp on and move lens up and down until the projected image is sharp. (Lens should be opened to widest aperture.) "Before-and-after" examples shown below.

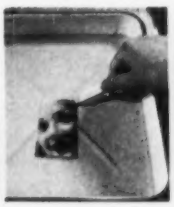
Close-up of the focusing knob which, working on a friction-gear principle, raises and lowers the lens board until the projected image appears sharp.

STOPPING DOWN THE LENS AND MAKING YOUR TEST STRIP FOR CORRECT EXPOSURE



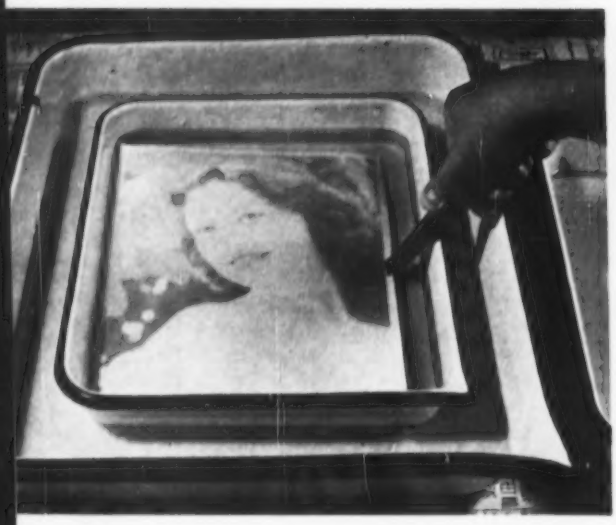
After focusing at widest aperture, stop down lens at least two stops, right. This will give you the best working aperture for your lens and assure sharpness.

Test strip is made by exposing small piece of enlarging paper, above. Estimate exposure roughly, develop for time recommended by paper manufacturer.



Develop, shortstop, and fix test strip as shown at left. You will then have a guide that corresponds to one of the test segments shown below. The third segment from the left is correctly exposed. The lightest segment requires about 6 times more exposure, the next segment requires about 3 times more exposure, the fourth segment requires about ⅓ less exposure, the fifth segment requires about ½ less exposure, and the darkest segment requires about ⅔ less exposure. If the paper remains white give the next test strip 10 times more exposure; if black give 1/10 less exposure. Make test strips until you arrive at correct exposure.

MAKING A TEST PRINT: EXPOSING, DEVELOPING, FIXING, AND WASHING



A straight test print is made on the basis of exposure arrived at by use of test strips. Develop for full recommended time, left, agitating vigorously. Drain for 15 seconds, above.

WHAT TO LOOK FOR IN DETERMINING YOUR FINAL PRINT EXPOSURE

If test print is too soft, with muddled highlights and flat tonalities, switch to a higher-contrast paper for the final print.

If test print is too harsh, with chalky highlights, opaque shadow areas, switch to paper of softer contrast for final print.

Immerse test print in shortstop for thirty seconds, left, agitating continuously. Pick up print by margins (as should always be done) and drain off shortstop for 15 seconds, above.

Fix test print for about 1 minute, left, then turn on room light to inspect over-all tonality and contrast. Fix final print for recommended time and wash for 1 hour in running water, above.

Test print made on correct paper as determined by test strip has good contrast but needs local control to enhance tones.

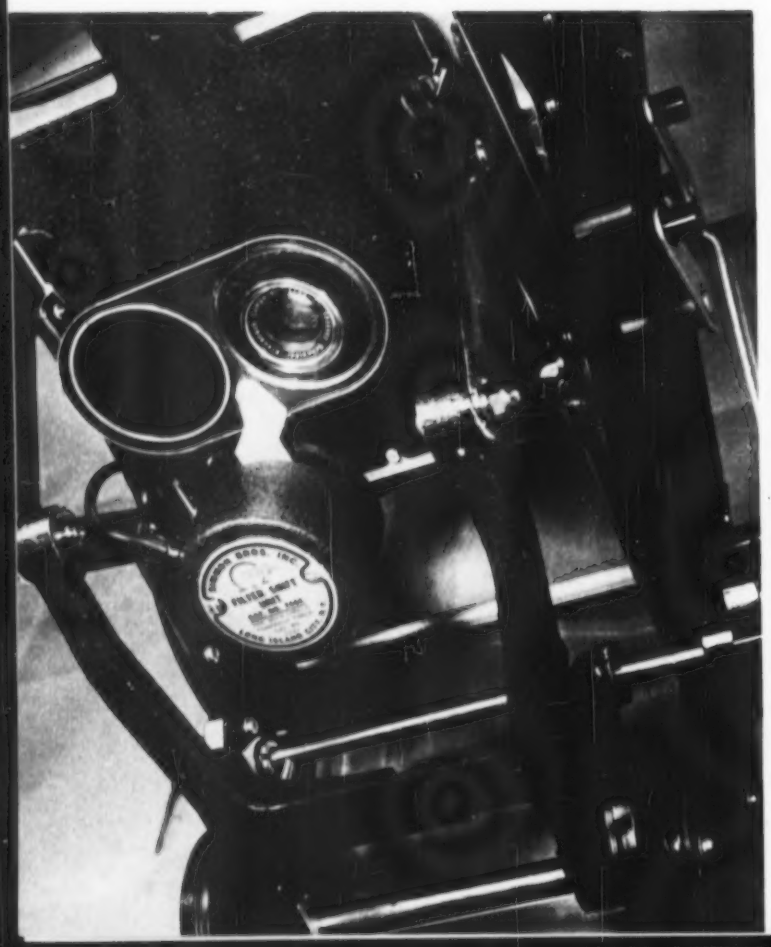
In final print shown here the dress and shoulder of the model were darkened by giving those parts additional exposure time.

EXCLUSIVE:

NEW ELECTRONIC CONTRAST

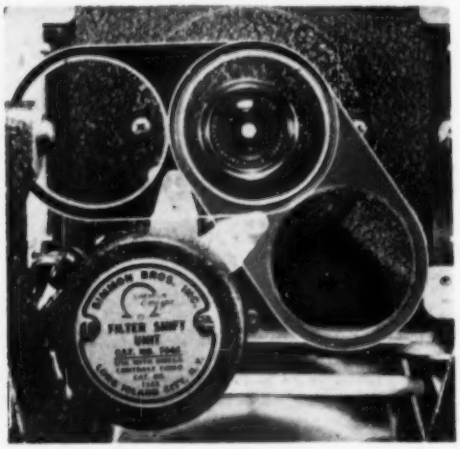
Omega and Du Pont combine efforts to produce an automatic contrast timer

← **NEW ELECTRONIC CONTRAST TIMER** for Varigam and multiple-contrast papers consists of synchronous timer and simple analogue-computer circuit which automatically apportions correct amount of yellow and blue light. Selection of contrast desired in print is determined by position of the paper-contrast dial. Timer is placed on table adjacent to enlarger easel.



← **FILTER-SHIFT UNIT** has double filter holder containing yellow and blue filters. Solenoid actuates shift from yellow to blue automatically. Proportionate amounts of yellow and blue light control contrast of Varigam. (Shift unit is shown attached to Omega enlarger.)

IN ACTION, filter-shift unit exposes partly through yellow filter at position indicated in black, partly through blue filter at position indicated in gray. No shift is effected if contrast is very hard or very soft.



TIMER

By BOB SCHWALBERG

for multiple-contrast paper

Paper-Contrast Timer set at "Very Soft"

Paper-Contrast Timer set at "Soft"

ACTUAL TEST PRINTS at right were all made at same exposure but with paper-contrast dial set from very hard to very soft. Speed and convenience are major advantages of new device.

Paper-Contrast Timer set at "Normal"

Paper-Contrast Timer set at "Hard"

Paper-Contrast Timer set at "Very Hard"

THE newly introduced Simmon-Omega Electronic Contrast Timer represents what is probably the most important contribution to the art of print making with variable-contrast enlarging paper since the introduction of Varigam sixteen years ago. Basically, the Contrast Timer is designed to make Varigam prints more easily, and with less waste.

Varigam is the prototype multiple-contrast paper invented by Dr. Rowland S. Potter and introduced in 1940 by the Defender Company which later was purchased by Du Pont, who now produce this material. Basically, there are two methods for printing with Varigam. The first is to use a set of ten filters ranging from very pale yellow (No. 1) to very deep blue (No. 10), selecting for each negative the particular filter which we believe will give just the amount of contrast required in our print. The second method is to use just two filters, one yellow and one blue, controlling the contrast by the proportion of yellow and blue light used. A yellow exposure would result in a print of very low contrast, and a blue exposure one of very hard contrast.

Although many photographers have found that they can improve their print quality by dividing their exposure between two or more Varigam filters, this system is based largely on intuition and experience and is usually reserved for problem negatives or to produce special effects. The two-filter system has never become popular because of the complications implicit in first deciding the total print exposure time and then dividing this into the proper proportion of yellow and blue light in order to end up with a print of the desired contrast.

The Omega Contrast Timer is an all-electronic version of the two-filter system which automatically computes the proportion of yellow and blue light required to achieve any given amount of paper contrast. The unit consists of two parts, a Filter Shift Unit which holds the yellow and blue filters directly under the enlarger lens, and the Contrast Timer circuit itself.

The Contrast Timer has two operating dials. The first is a conventional synchronous interval timer calibrated in seconds. The second is a paper contrast selector dial which is calibrated as follows: "Very Soft," "Soft," "Normal," "Hard," and "Very Hard." Index lines engraved midway between each of these values indicate *(Continued on page 102)*

To make this exciting shot of a Detroit bowling alley, Joe Clark first set up a line of bowling balls along the alley and exposed with speedlight at 1/100 sec, f/11. Then he made a second exposureof the actual strike, using speedlight at the same exposure.

HOME TOWN

A portfolio of Americana from Friends *magazine reveals the photographic wealth of subject matter in your own backyard*

Friends is a lively, colorful magazine published for the Chevrolet people in Detroit and sent to car-owners all over the U.S.A. Its editors know how to use pictures and the pictures they use have several important things in common: they are warm, friendly, filled with the details of real life and action. Although most of the pictures are made on assignment by professionals, they could be photographed by any inspired amateur in any home town in America. There are no exotic models and backgrounds—nothing but the simple elements that make everyday life worth living and photographing.

Recently, the editors of *Friends* decided to put together an exhibition of some of the best individual photographs from the many picture stories they have published over the years. They discovered to their delight that a great many pictures could stand alone and still tell a story or convey an impression. People who have seen the exhibition confirm this and have been so encouraging that the 85 black-and-white prints may be sent on tour this year.

How were the pictures selected? The editors write: "Although we considered technical excellence and composition—of primary importance was the fact that the viewer could identify himself with the specific situation or with an experience similar to it. We think that is what most of the photographs in the exhibit have in common. They have universal appeal."

And they could have been made in *your* home town, add the editors of POPULAR PHOTOGRAPHY. For all these good reasons we are happy to present the following portfolio selected from a fine exhibition of Americana.—▶

PICTURES continued

←
Townsend Godsey photographed Aunt Sue as part of a story on the small Ozark village of Protem. She is "a real old-timey Granny woman." Godsey used a Leica IIIf with 50-mm Xenon f/1.5 lens. The lighting was diffused daylight on a cabin porch.

Kosti Ruohomaa has documented the rugged people of Maine with affection and understanding. He photographed the first selectman of the town of Union one winter afternoon by windowlight using a Rolleiflex, 1/25 second at f/8 on Super-XX film.

←
Midnight feeding was recorded by Joe Clark for a Friends *story on people's lives at night. Made with roomlight, Rolleiflex, 1/10 sec at f/5.6 on Super-XX.*

An orchestra for persons over 60 was the theme of a Simpson Kalisher story. Made with Canon camera, 50-mm Nikkor lens, 1/25 sec at f/4, fast pan film.

Howard Sochurek set up two speedlights in his backyard to shoot a snowball free-for-all. Rollei, 1/200 sec at f/11.

←
Two shy teeners were captured by Joe Clark at Apple Butter Time in Virginia. Rollei, 1/100 sec at f/11, speedlight.

From a story on "Mothers" by John Lewis Stage. Nikon, 1/50 second at f/8 on Tri-X, using bounce speedlight.

→

Every home town has its local industry. In Pittsburgh it's steel, of course. Bob Smallman photographed this worker at the Jones & Laughlin Corporation open hearth furnaces using available light.

The kindergarten story hour is a time of rapt and shining faces; subject matter for a variety of appealing and humorous pictures. Howard Sochurek photographed the girl at left and the boy below for a Friends *story in Milwaukee. For both shots he used a Rollei, 1/10 sec at f/3.5 on Super-XX by daylight.*

ANNOUNCING THE NEW

HIGH-SCHOOL

LAST YEAR'S CONTEST WAS SUCH A HUGE SUCCESS WE'RE RUNNING

108 PRIZES FOR STUDENTS

1st.....**$1,000.00**
U.S. Savings Bond

2nd.....**$500.00**
U.S. Savings Bond

3rd.....**$250.00**
U.S. Savings Bond

5 prizes.....**each $100.00**
U.S. Savings Bonds

50 merchandise certificates worth $10.00 each, redeemable at photo-supply store where entry blank was obtained.

50 subscriptions to POPULAR PHOTOGRAPHY

PLUS

$100.00 MERCHANDISE CERTIFICATES FOR HIGH-SCHOOL CAMERA CLUBS WHOSE MEMBERS WIN ONE OF THE TOP EIGHT PRIZES! One of these prizes could purchase much needed equipment for your club.

Last year's contest spotlighted Alexander Hamilton H.S. in Los Angeles and first-prize-winner Marvin Silver who began his photo career there. Here's the story . . .

Marvin Silver, right, gets a tip from photography teacher Lois Vinette. Above, annual photographic salon at Hamilton H. S.

1957 POPULAR PHOTOGRAPHY

PHOTO CONTEST

IT AGAIN WITH **SPECIAL PRIZES FOR HIGH-SCHOOL CAMERA CLUBS**

FOLLOW THESE SIMPLE RULES:

1. This contest is being held to encourage the use and improvement of photography among young people, and is open to all high-school students in the United States and Canada. Employees of POPULAR PHOTOGRAPHY, the Ziff-Davis Publishing Company, and their families are not eligible. CONTEST OPENS SEPTEMBER 6, 1956 and CLOSES JANUARY 15, 1957.

2. Prizes will be United States Savings Bonds, Series E., merchandise certificates, and subscriptions to POPULAR PHOTOGRAPHY. Values of prizes listed are maturity values of the bonds. Merchandise certificates redeemable only at photo-supply store where entry blank was obtained.

3. The prizes will be awarded to the students whose photographs are judged best by the editors of POPULAR PHOTOGRAPHY. In case of ties, duplicate prizes will be awarded.

4. Eight special prizes of merchandise certificates worth $100.00 each will be awarded to the high-school camera clubs whose members win one of the eight top prizes. If there is no organized camera club at the school, the prize will be awarded to the school and may be used to help establish one.

5. Black-and-white photographs only are eligible, and each contestant may submit no more than six prints. There are no restrictions as to subject matter, and unmounted prints of any size up to 11x14 are eligible.

6. Each print must have secured to it a filled-in entry blank available only at your photo-supply store. Information requested on the blank should be printed or typewritten. Failure to provide full information on entry blanks will disqualify the print.

7. Entries will not be returned; nonqualifying prints will be destroyed immediately following announcement of the prize winners. The Contest Editor will not enter into correspondence of any kind regarding entries.

8. Prize winners will be announced in the June 1957 issue. Prize-winning prints and negatives, including all reproduction and promotional rights, become the property of POPULAR PHOTOGRAPHY. Students winning prizes will be required to furnish original negatives before prizes are given, as well as model releases where necessary in the judgment of the Contest Editor. All prize-winning negatives become the exclusive property of POPULAR PHOTOGRAPHY.

9. Address all entries to High-School Contest Editor, POPULAR PHOTOGRAPHY, 366 Madison Avenue, New York 17, N.Y. Entries must be postmarked not later than midnight of January 15, 1957.

ENTRY BLANKS AVAILABLE ONLY AT YOUR NEAREST PHOTO-SUPPLY STORE
CONTEST CLOSES JANUARY 15, 1957 WINNERS PUBLISHED JUNE, 1957, ISSUE

TOP WINNER in last year's POPULAR PHOTOGRAPHY High-School Photo Contest, announced in the July issue, was Marvin Silver of Alexander Hamilton High School in Los Angeles. Hamilton High has a unique photo course that proved its worth by placing five more of its students alongside Marvin in the ranks of prize winners for a total of nine awards. Here is the story of the course and its instructor, Lois Vinette.

It all began in 1941 under Mrs. Vinette's guidance, on a tiny budget, and has distinguished itself by turning out the most consistent string of prize winners in the history of high-school photography. Last year alone Hamilton students walked off with seven first prizes and three others in the Scholastic-Ansco Awards, a first prize in the National High School Photographic Awards, sponsored by Eastman Kodak Company, and a Freedom Foundations Award. The nine awards mentioned above in the 1956 POPULAR PHOTOGRAPHY High-School Photo Contest were first prize of a $1000 U. S. Savings Bond to Marvin Silver; a $100 U. S. Savings Bond to Robert D. Brown; merchandise certificates worth $10 each to Alex Balian, Don Lauritzen, Larry Segal, Marvin Silver, and Bruce Tune; and subscriptions to POPULAR PHOTOGRAPHY to Alex Balian and Robert D. Brown.

Mrs. Vinette, who is the wife of Lynton Vinette, supervisor of Universal-International Studio's Still Lab, conducts her classes in a manner that brings out the best in her students. Beginners are taught to work with professional cameras and make their own enlargements while learning the fundamentals of lighting and composition. This places them a full semester ahead of students in some of the other high schools where training is generally slower.

After the third semester, the most promising students are trained as student instructors to assist Mrs. Vinette in teaching the beginners in Photography 1 and 2. This works out well both for the beginners who like learning from the advanced students and for the student instructors, who learn even more by teaching. During the following semester, the students move on to press work, shooting for the school paper, and covering school assignments for the faculty. The Camera Guild, a high-school camera club is con- *(Continued on page 126)*

The Kodak BULLETIN

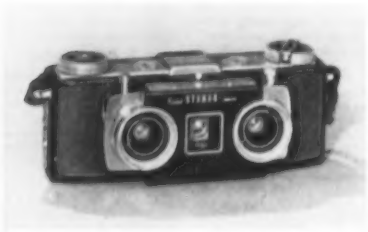
Double pleasure

—and how to picture a lighthouse or a subcutaneous vein . . . sad case of the unraveled turban . . . making service pictures for industry . . . quick review of the modern films . . . winter reminders about darkroom sundries . . . a word about Christmas . . . and how to get the best value for your money in a miniature camera.

Double pleasure

You see more and more photographers out shooting these days with two cameras; a single-lens camera and a Kodak Stereo Camera. That makes sense. Some pictures are made to be taken on black-and-white film and blown up big and beautiful, others made to be taken in the round realism of color stereo. The photographer with two cameras has twice the challenge, comes back with twice the rewards.

But why a *Kodak* Stereo Camera? First, because it has every feature the serious photographer wants with no unnecessary frills that would run the price



up. And second, because it's sensibly priced at $84.50. The matched Kodak Anaston Lenses, *f*/3.5, have plenty of speed. The shutter has four speeds to 1/200 second, plus B, and is synchronized for flash. The viewfinder is centered between the two lenses, no parallax at any distance, and has a built-in spirit level. There's automatic film-stop, film-count, double-exposure prevention with intentional release, and more. Your Kodak dealer can show you the kind of pictures the Kodak Stereo Camera takes. Ask him.

Christmas now?

Just a reminder that it's none too soon to start working on your photo-greeting cards for this Christmas We can't supply you with the negative, but your Kodak dealer has just about everything else you need.

You can get Kodak Greeting Card Paper in double-weight, 4½ x 5½-inch size, in Azo or Kodabromide Paper, with straight or deckle edges at prices starting from 90¢ for 25 cards. Kodak Greeting Card Masks are $1.40 each. And Kodak Greeting Card Envelopes in the right size are $2.85 per package of 500.

For your special friends, why not also enclose a Kodacolor Print of your favorite family shot. Especially this year with the new Kodacolor Film and the new Kodacolor Print Material your photofinisher is using.

Set?

How's your darkroom set for the winter season? This is a good time to look over the equipment you have and think about what you don't have and should.

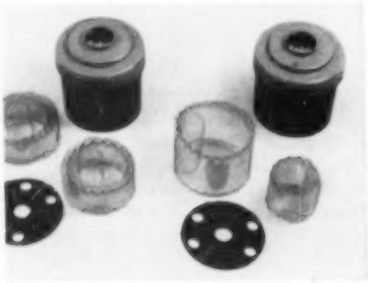
Got a good timer? The Kodak Timer is the standard. Covers all intervals up to sixty minutes, can be quickly reset to zero, has a tilting base that can be adjusted to any angle or hung on the wall. $9.75.

Got a Kodak Projection Print Scale? It's a test negative that's divided into 10 sectors of varying density, each indicating a different printing time. It can save you a lot of paper. $1.15.

Still using makeshift funnels? You'd do better with a Kodak Combination Funnel. It's made in two plastic sections that combine to make three sizes. No spilling or slopping. 85¢.

Is your thermometer accurate enough for *color* work? The Kodak Process Thermometer is accurate to ¼ degree in one-degree increments. $9.50.

Could you use an extra roll-film tank? It'll save you time because you can de-



velop two rolls at once. The Kodacraft Roll-Film Tank is $2.95.

Having trouble drying prints? Roll them up in a Kodak Blotter Roll and by next morning they'll be dry as a bone. Handles 80 2½ x 3½-inch prints or the equivalent. $2.88.

Film clips? We have a new design that's one-piece stainless steel, has a short bite, drains quickly. 35¢ each.

A case for cases

A Hindu who thought he was urban
Wrapped his camera up in his turban
Till one day as he traveled
His turban unraveled . . .

(Moral: the place to keep a camera when you're carrying it around is in a carrying case. If it's a Kodak camera, then of course it should be a Kodak Field Case. They're beautifully crafted, will protect

your camera for years and years, and dress up your outfit as nothing else can. Prices run little enough for such first-rate insurance against accidental damage. At your Kodak dealer's.)

Repeat

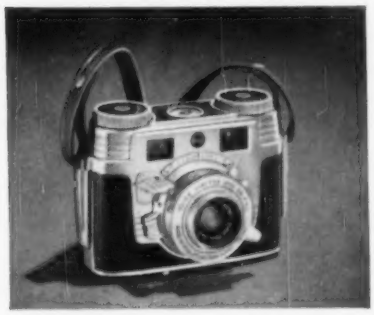
We've said it before and we'll say it again: your best buy in a rangefinder miniature is the Kodak Signet 35 Camera.

Here's what you get for your $75. First, a superb Kodak Ektar Lens, *f*/3.5, *Lumenized*. We don't believe there's a finer *f*/3.5 miniature camera lens made . . . in definition, color correction, sharpness. To hold the lens in precise alignment we place it in a ball-bearing mount. Focusing is smooth with no looseness or binding. Then, the rangefinder, with its spring-loaded V-bearings that eliminate all slack and "play," has the accuracy you need to match the quality of the lens and focusing mount. The body of the Signet 35 is made of die-cast aluminum alloy—tough, rigid, with deep internal bracing.

From here we could go on and on about the big, easy-to-handle rewind knob, the single-window ranging and viewing, the mirror-smooth pressure

for only $84.50

plate, the exposure computer on the back of the camera, the Kodak Synchro 300 Shutter with its extremely high light transmitting efficiency, the reliability of



the Class X-F-M synch, the automatic double-exposure prevention, and more. Best, of course, are the miniature negatives and color transparencies you'll get with the Signet 35 . . . the crispest, sharpest, clearest you've ever seen.

We'll say it again. $75. A best buy. At your Kodak dealer's.

Brief

One of the easiest ways to get stains and markings on photographic prints is to use overworked stop and fixing baths. A Kodak Testing Outfit for Print Stop Baths and Fixing Baths lets you make a quick check on the acidity of your stop bath and the silver content of your fixer. Price, $1.75. If you use Kodak Indicator Stop Bath, you'll only need the Outfit for your fixer, for your stop bath turns purple when exhausted.

Snooper

In police laboratories, infrared photography reveals fingerprints on a scrap of charred paper. In Hollywood, it gives moonlight effects at high noon. Doctors use it to look through a patient's skin and see how the veins underneath are doing. Over the timberlands, lumbermen use it to classify their crops. All over the country, smart amateur photographers

achieve unusual and striking pictorial effects with it.

There's nothing new about infrared photography. All it takes is a camera, the film, a filter—and you're in business. Kodak Infrared Film comes in 20-exposure rolls of 35mm film for $1.10 and in most sizes of sheet film starting with 2¼ x 3¼, package of 25 for $2.30. Use the 50-cent Kodak Data Book "Infrared and Ultraviolet Photography" for expert guidance—and a red filter (such as the Kodak Wratten A) when shooting.

How to

There's a Kodak Data Book called "Making Service Pictures for Industry." We contend that a man armed with the knowledge contained in its 72 pages and a reasonable amount of equipment can make himself practically indispensable around an industrial plant.

It's not glamour that we teach in this book. Rather we deal with the problem of how to make a camera report facts truthfully, convincingly, efficiently, and economically. This is a vital form of communication *inside* a factory. Ask the factory superintendent who is using photography that way how he ever got along without it.

This Data Book is part of the Kodak Industrial Handbook. Kodak dealers sell the Handbook for $4. It also contains data books on "How-To-Do-It Pictures," "Photographic Production of Slides and Film Strips," and "How to Organize and Operate Photographic Service Departments." More, it registers you for a service whereby from time to time we notify you of new data books and supplementary articles.

Prices include Federal Tax where applicable and are subject to change without notice.

THE MODERN FILMS AND THEIR SPECIAL FIELDS

There are so many new Kodak films, we think it's a good idea to print this table again just to keep the record straight. (We printed it first in the March magazines.) You might find it handy to cut out and keep. It would be a good idea, too, to try any of these new films you haven't experimented with yet, just to see what they can do.

Kodak film and sizes:	Experts' choice for:
Kodak Royal Pan *(sheet)* **Kodak Tri-X**—*TX127, 120, 620, 828, 135 (20 & 36 exp.), and packs*	Extreme sensitivity, difficult light-and-action situations.
Verichrome Pan—*VP127, 120, 620, 116, 616, 118, 124, 130, 122, 828 (and film packs)* **Kodak Plus-X**—*PX-135 (20 & 36 exp.)*	Fine grain combined with high speed, superior panchromatic quality, excellent enlargements, all-around use with daylight and flash in normal picture situations.
Panatomic-X—*FX127, 120, 620, 828, 135 (20 & 36 exp.)*	Microscopically fine grain, good working speed, extreme sharpness of image detail, for finest textural quality and big enlargements up to photomural size.
Kodachrome—*K828, 135 (20 & 36 exp.) (Daylight and Artificial Light Types)*	Miniature color transparencies and stereo, finest image texture and detail, brilliant projection quality.
Ektachrome—*E120, 620, 828, 135 (20 exp.) (Daylight and Artificial Light Types)*	Miniature and larger roll-film color transparencies, higher film speed, fast action and difficult light situations, easy immediate processing.
Kodacolor—*CU127, 120, 620, 116, 616, 828*	Color negatives and album prints, good speed, more exposure tolerance, maximum convenience (daylight or clear flash on the same roll of film).

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Tools and Techniques

(*Continued from page* 18)

. . . The theory that the fixation time of films increases rapidly when thiosulfate concentration exceeds 40 percent applies only to dry film and not to presoaked films according to H. Baines, whose 18th Hurter & Driffield Memorial Lecture, *Fixation—The Chemistry of the Hypo Bath*, appeared in *The Journal of Photographic Science*, Vol. 3, 1955. Baines quoted a 1942 paper by W. T. Hanson of Kodak in *American Photography* magazine (Vol. 36, page 22) in which thiosulfate concentrations up to 70 percent were tested with wet film without reaching the optimum concentration at which a maximum fixation rate was obtained. Hanson's findings were subsequently confirmed by Alnutt, whose results were published in Volume 43, 1943, of the *Journal of the Society of Motion Picture Engineers*.

. . . Our August T&T report on the Kodak Type R color printing service conducted by Calev Brothers in downtown New York City omitted the fact that the first laboratory to go into actual production of Kodacolor film processing and Type R prints was the Chroma Color Corporation of Elmsford (Westchester County), New York. George Schun, president, advises us that the Chroma Color organization is equipped to handle photofinisher and camera supply store orders on a 48-hour service basis.

. . . The MPDFA trade show at Chicago last March produced a mock-up of one of the most unusual looking still cameras ever offered—the Noble 3-35, made by the Noble Camera Manufacturing Company of Detroit. The camera loads three different cassettes of 35-mm film at the same time. The lens and finder assembly is released and swung to the desired film position by means of a unique gear arrangement. A behind-the-lens leaf-type shutter has speeds to 1/500 second, and it is fully synchronized for electronic flash and expendable flashbulbs. It comes with a 50-mm Schneider f/2 lens, and Lithagon telephoto and wide-angle lenses designed for use with the Argus C3 camera will be available as accessories.

. . . Air leakage in expendable flashbulbs can be indicated by coating a hygroscopically sensitive chemical indicator like lithium bromide around the glass stem of the bulb, according to U. S. patent No. 2,726,527 granted 12/13/55 to M. Pipkin and assigned to the General Electric Company. When the bulb is sealed, the chemical has a highly porous foam-like white appearance. When moisture enters the bulb, the lithium bromide appears to be water clear, according to the patent.

. . . An indispensable aid for globe-trotting photographers is the recently published 37-page government booklet, *Electric Current Abroad*—20 cents, Supervisor of Documents, U. S. Department of Commerce, Washington 25, D. C. Tabulated on page after page is information on various characteristics of current in almost every locality of the civilized world—type of current, voltage, phase, and cycles where applicable.—

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How to Get the Most from 36 Exposures

(*Continued from page* 59)

But a single frame on that subject might make you wish later on that you'd shot from a little closer viewpoint, moved so as to eliminate a distracting background object, or caught something in your subject's expression that you remember but which just isn't in your negative. So there has to be a compromise between the one negative approach which may result in losing pictures and the shoot-shoot-shoot approach in which producing additional negatives hasn't contributed anything except confusion. Magazine photographers, many of whom use 35-mm most of the time and are engaged, in the main, in going about taking the same kinds of pictures of the same kinds of things that you're interested in, never take less than three or four shots on a given situation except when circumstances do not permit this. Under normal conditions they may shoot as much as half a roll of film of something as commonplace as a businessman talking over the telephone. From experience, and frequently bitter experience, these people have learned that the difference between a picture that will sell, and one that won't, may be a nuance in expression which is indiscernible on the negative.

The fundamental difference between the man who understands and exploits the 35-mm camera's tremendous facility for making picture after picture with almost effortless rapidity, and the man who just happens to hang a 35 over his neck because it's so nice and small, is this: *The 35-mm man shoots around his subject, exploring its various aspects as he makes many exposures. The other fellow is merely interested in getting a picture.*

Whether we shoot two, six, or thirty-six pictures while junior is in the barber-chair is completely unimportant. What is important is that we make the most of the situation by bringing to it what imagination, ingenuity, skill, and talent we can. And the way to develop imagination, ingenuity, and skill is to take pictures.

While he's shooting these pictures, the 35-mm man is focusing, making exposures, transporting film, but these are only superficial mechanical manipulations. What he's really doing is searching for preconceived aspects of his subject, and discovering new and perhaps unsuspected aspects. He's improving one shot by moving so that the composition of the picture is completely different, and experimenting with a lighting effect he just noticed by shooting into a light or breaking some other "rule." He's relating different things that he's seen by shooting a sequence, and emphasizing the contrasts in mood or emotion by purposely waiting for different reactions from his subject. And he's always playing for the happy accident, waiting for those sudden flashes of humanity and odd juxtapositions of people, objects, and emotions which make memorable pictures. He is, in short, taking advantage of his 36-exposure film reservoir to capture on film

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as much of his subject, and his reactions to that subject, as he can.

One of the silliest, and most often heard arguments against this exploratory use of the 35-mm camera is that, after all, no photographer will want to print more than a small percentage of the pictures taken. What these critics never seem to understand is that it is exactly *because* the photographer took chances (some of which turned out poorly), frequently repeated the same picture with only slight variation, and shot a number of frames that weren't nearly as good as some of the others, that he is able to be far more discriminating in selecting what he does choose to print than the man who only took the trouble to shoot a few isolated frames. Sometimes a whole roll may result in only one really good picture, but other times a roll may wind up as a miniature picture-story in which the group of prints achieves an effect far greater than any single shot or group of random shots. With a 35-mm in his hand, everyone is a potential photojournalist.

This might be a good time to mention contact sheets, the 35-mm man's version of a baseball score card. Contact sheets are made by placing all of the negatives from a single roll (usually cut into strips of six frames each) in contact with a piece of 8x10 enlarging or contact-printing paper under glass and exposing the sandwich to light from a lamp, the enlarger, or what-have-you. There are many ways in which this can be done. Some people simply lay the printing paper down on a table, emulsion side up, arrange the negatives on this (emulsion side down!) in even rows, flop a piece of glass over the negatives to hold them flat, make the exposure, and there they are. Others use various types of printing frames. The contact sheet on page 45 was made with the new MPP Multi-Printer described in *35-mm Today* in the August 1956 issue.

Whatever method, technique, or equipment you may fancy, *make contact sheets*. Poring over a sheet of 8x10 with a magnifying glass is a necessary part of your 35-mm existence. They'll make it far easier to select the frames you want to enlarge, or, at least, narrow the selection down considerably. But more than this, they'll teach you many things about yourself, showing up your mistakes as well as the more inspired moments. You'll see when you shoot too soon, and too late; when you wasted film and when you didn't shoot enough; when your technique in focusing, exposing, and camera handling was good, and when it was bad. And a collection of contact sheets saved over a long period of time is possibly the best textbook on picture taking you can study—because you wrote it.

Another very important aspect of the 35-mm man's effective exploitation of his 36 exposures is his readiness to make quick spur-of-the-moment grab shots. You're walking along when suddenly you see a picture in front of you. Without hesitating you bring the camera up to your eye and shoot. Then you adjust your lens opening or shutter speed, refocus and shoot again. But such second chances are few and far between, and

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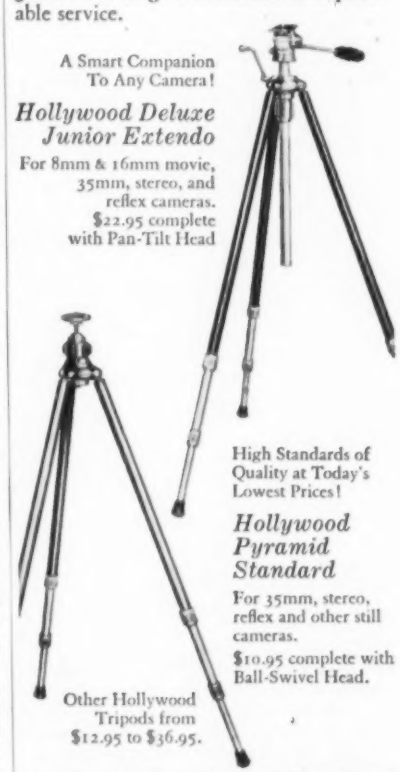

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your grab-shooting batting average will depend largely upon your constantly readjusting your exposure setting to accommodate the general lighting conditions prevailing, and making use of depth of field and hyperfocal distance lore to have your focus set for the most advantageous belt of sharpness possible under the circumstances.

Skill in quick, decisive camera handling is also very important. This can be developed only by practice, some "dry," some with film in the camera. Two photographers of our acquaintance developed this skill early in their careers in the following way. Whenever they would chance to meet they'd grab for their cameras and take a shot at each other. The one who had a picture showing the other fumbling with his camera was declared the winner of the bloodless duel. This may sound a bit wacky, and perhaps it was, but it did prove a highly effective way of teaching these photographers to have their cameras set for the prevailing exposure conditions and ready to go up to the eye fast.

Quite a different area for exploitation of the miniature's film supply exists in relation to all sorts of technical problems. For example, you're in a spot where you can't make an exposure-meter reading. You're not sure if you should shoot at *f*/8, *f*/11, or *f*/16 because the light is strong in one area, weak in another. With a limited film supply, this can be a serious problem, and you may not be able to spare more than a single negative for this picture. The 35-mm man will quickly shoot at *f*/8, then at *f*/11, then at *f*/16. One negative will probably be exactly what he wanted, and two wasted frames on a 36-exposure roll are cheap picture insurance. This technique, which is known professionally as *bracketing* your exposures, is frequently resorted to by professionals, particularly when working under strange lighting conditions, when making pictures in which subtle tonality is vital, and with color films in general. It should not, however, become a crutch substituting for good camera technique, and has the inherent limitation that it can be employed only under fairly static subject conditions. To shoot cowboys on bucking bronchos with bracketed exposures would be sort of foolish. In shooting action like this, incidentally, you can rarely be sure of exactly what you're getting because everything is happening so fast. Extraneous little helpers like things in front of your lens and background objects which loom large to spoil the effect of your picture can always be relied upon. Here again, the 35-mm man's ability to try the shot a greater number of times gives him an edge over his large-camera-format competition.

Properly exploited, with a balance between prodigality and miserliness, the three dozen frames in a full cartridge of 35-mm film can be as important to your success with 35-mm as inter-changeable lenses, coupled rangefinders and rapid-action-lever film transports. The very next time you hear some miserable creature complaining that the trouble with 35-mm is that it takes so long to finish the roll, *TELL HIM OFF*. Let's get those trees home before next Christmas.—

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GREYHOUND

Photography in Russia Today

(*Continued from page* 59)

Union and are sent abroad to trade fairs, cultural conferences, etc. Further on in this report you will find a Swedish critic's view of one such traveling exhibition.

There is no free-lance photography as we understand it for this would constitute a kind of private enterprise which is forbidden. All professionals work for publications or industries. They have several important trade organizations which hold meetings, discuss working methods, and receive the esthetic and political line of the moment. One of these groups, the Central Journalists Club of Moscow, sent a selection of pictures to Steichen for his *Family of Man* exhibition but these were either straight news shots or heavy-handed propaganda not worthy of inclusion in a serious project and certainly not doing justice to the Russian people.

The 50 or 60 top still photographers in the Soviet Union are in the highest echelon of Soviet salaried personnel. They receive the equivalent of a Soviet motion-picture director's pay indicating that photography has a high status in Russia as do other professions involving mass communications and cultural propaganda.

No amateur-photography magazine exists in Russia today although there are several in the Soviet Bloc countries—some with a distinctly Western slant. The newspaper *Sovetskaya Kultura* does discuss problems of photography in articles and columns. But the lack of a photography magazine with a broad, informative approach is one of the real handicaps to the development of a vital kind of amateur photography in Russia. The amateur has little opportunity to expand his interest and knowledge and practically no incentive to study the best of the photography of the West.

Beyond the family snapshot, the horizons of the serious Russian amateur are pretty well defined by salon work which idealizes conventional scenes. Romantic moonscapes and semi-heroic "studies" merge imperceptibly into the official propaganda photography of the professionals.

The standards of Soviet photography are those of its most popular picture magazines. A glance through their pages reveals a level of taste that can only be called mediocre when compared to our best magazines. Occasionally an unpretentious, candid shot of a child or a sensitive glimpse of an artisan at work suggests that the creative photographic talent which undoubtedly exists among the Russians may some day come to light.

The editors of Soviet magazines have little or no grasp of what the photograph can do beyond serving as an unimaginative illustration of some point of propaganda. In a sense all the Soviet magazines are merely house organs and advertising brochures for a particularly monolithic organization—the State. The abstract, over-blown, and generalized image is always preferred to the specific, the lively, the illuminating. Characteristic of the Soviet press is stereotyped thinking, fear of the unusual, avoidance of the sensual, suspicion of the unique—in short,

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the stodginess, sentimentality, and downright cowardice of bureaucratic minds.

The disappointment that a Westerner must feel on confronting Soviet photography is summed up by a Swedish critic who reviewed a recent exhibition of Russian photographs in Stockholm:

"Russian films (he writes) have a good reputation and Soviet dance and music are certainly superb. The same goes for the literature of the country. Therefore it is inconceivable that Russian photography should not reveal itself as an enormous force. Unfortunately, we have never seen any Russian photographs except those picturing happy Soviet citizens, always ready to take advantage of the achievements of another five-year plan. It is a pity, for nothing can give a better knowledge of people than photographs."

Despite the obstacles and discouragements Russian photographers have met in the past 20 years, there is a tradition of good photography which can be revived. During the 20s and early 30s Soviet photography was subject to many of the same influences as photography in the West. New insights into graphic art forms and refreshing currents in the world of art could be freely studied and absorbed. (It must be remembered, too, that even in the United States salon photography died slowly. The work of a Weston, a Steichen, and later a Cartier-Bresson and a Brassai, did not begin to influence amateur work until the 40s. Nor did the great American picture magazines make their weight felt until then.) In Russia some of the best motion-picture photography was inspired by imaginative, cosmopolitan directors like Eisenstein and Pudovkin, who used techniques which we still recognize as fresh and dramatic.

But in the 30s the Big Brother philosophy of Soviet art and culture descended with a deadly thud. Good photography managed to survive somewhat longer in the movies than in other fields but even here there was a steady decline in quality as directors attempted to get in line with the new "Socialist Realism." The greatest Russian director of all—Eisenstein—enraged Stalin with his majestic unfinished *Ivan the Terrible* and he endured several years of censure by so-called cultural organizations for his "bourgeois formalism," before his death.

Under Stalin, Soviet photography turned to advertising a product—Soviet life. How far the truth of Russian life differs from the official photographs of it, has been sensationally dramatized this year by the post-mortem dissection of the Stalin myth.

In 1956 an American in Russia wrote: "I took pictures everywhere I could in Moscow and Leningrad including bridges, rivers, the Kremlin, homes, people everywhere, even in the Bolshoi Theater, and no one tried to stop me. The people seem genuinely proud of their accomplishments and painfully aware of their inadequacies. It will take some time if the recent trend continues before everyone realizes and takes advantage of all the apparent liberties possible under the present government. But for one who was able to witness the situation four years ago, when I never even got to remove my camera

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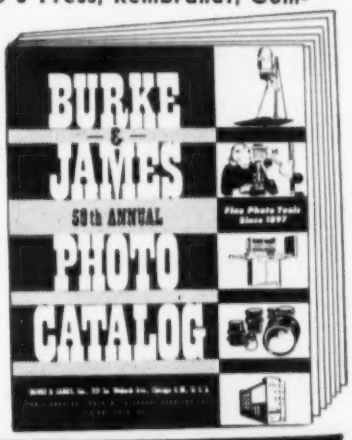

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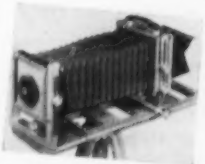

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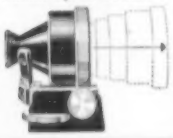

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from my luggage, there is an obvious and direct parallel with the changed atmosphere for the better in the social and cultural sphere. As one Russian put it: 'I don't know how long it will last and I don't know how far it will go, but we like the direction.'"

POPULAR PHOTOGRAPHY's editors concluded their research with the same mixed feelings. When the real effect of the current changes within Russia make themselves felt in a few years time, we will try to match the Soviet photography of that future date with the proclamations of the Soviet leaders.—

The Wide-Angle Lens Moves into High

(*Continued from page* 51)

kon and Canon. These lenses were put through a series of tests in order to attempt to answer the four questions which we believe they raise. These are:

(1) How good are they at *f*/1.8 and *f*/2?

(2) Does their image quality at the smaller *f*-stops compare favorably with that of existing wide-angle lenses at the same apertures?

(3) How much extra light transmission is obtained at *f*/1.8 and *f*/2? Is it really a full stop as indicated by the aperture, or does some law of diminishing returns enter the picture?

(4) Are these 35-mm *f*/1.8 lenses as good at *f*/2 as existing 50-mm lenses?

Let's answer these questions one by one, based on our test findings.

First of all, how good are they at f/1.8 and f/2? When we started our tests it was with the assumption that at full aperture these lenses would prove something less than star performers. We rapidly lost our conservatism. At *f*/2, both the Nikkor and Canon lenses were incredibly sharp. Stopped down to *f*/2.8 both lenses picked up additional sharpness, but even at *f*/1.8 the quality of both lenses is entirely acceptable by any normal standards.

What about the smaller openings as compared to the 35-mm lenses we have today? On the basis of our tests in which random selections of Canon and Nikkor 35-mm *f*/1.8 lenses were tested against various *f*/2.8 and *f*/2.5 35-mm lenses which were handpicked, and judged to be excellent, we must conclude that the new *f*/1.8 lenses are as sharp, or sharper, than existing wide-angle lenses. Tests made at all stops from *f*/2.8 through *f*/22 indicated either equal or better performance by the two new high-speed 35-mm lenses. The optimum sharpness appears to be somewhere between *f*/4 and *f*/5.6, probably nearer to *f*/4. Particular emphasis was placed upon corner-to-corner sharpness at the smaller apertures.

Are they really giving a full stop more light at f/2 as compared to conventional 35-mm f/2.8 lenses? Apparently yes. Under rigid testing conditions, as well as in practical available-light shooting, the increase in density of negative pairs exposed at *f*/2 and at *f*/2.8 with the same shutter speeds amounted to a full stop. In one case where we'd been shooting at

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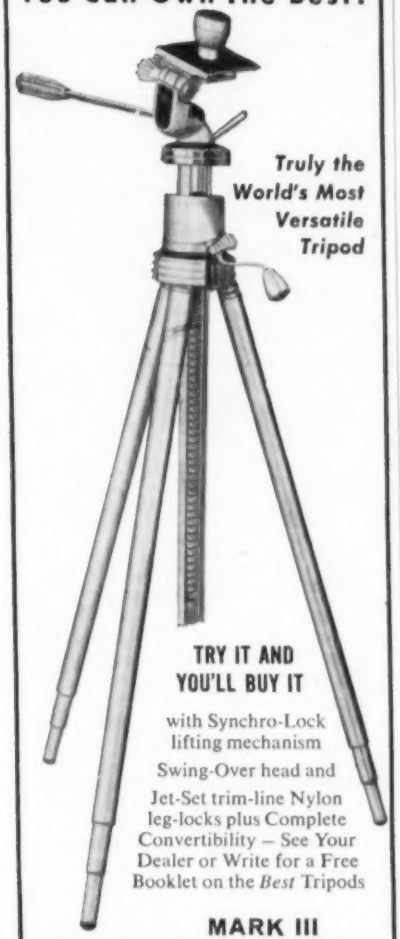

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1/100 with f/2.8 and switched to 1/250 at f/2, the slight difference in density was detectable only with a very sensitive densitometer.

Our only complaint here is that we could detect little or no density gain between identically exposed negatives made at f/1.8 and at f/2 on either of these lenses, even when the negatives were intentionally underexposed.

How do these lenses compare with 50-mm lenses at f/2? None of the lenses tested was quite as good as either of the two excellent 50-mm lenses used to make this f/2 comparison. The superiority of the 50-mm lens was more pronounced at the edges than in the center, however. Again it should be noted that this was a case of random selections of early production-run lenses pitted against hand-picked lenses known to be well above average in over-all performance. The results were, on the other hand, interesting because of the 30 percent greater depth of field of the 35-mm as compared to the 50-mm focal length.

These four answers add up to one exciting fact: We've got the lenses today, and they're both top-flight performers.

Both lenses are issued in very beautiful mounts. The Nikkor mount is completely black, with white lettering for the diaphragm, distance, and depth of field scales. A scalloped outer focusing ring with the high-points knurled and the valleys smooth makes for easy gripping, although, of course, on the Nikon S-2 camera most photographers will prefer to use the milled focusing wheel built into the camera body. The Canon mount is somewhat smaller, with black in front to reduce stray reflections and a black diaphragm scale with white numerals. The rest of the mount is chrome, and a knurled focusing ring almost half an inch wide is provided at a safe distance from the diaphragm in order to reduce the possibility of accidentally stopping the lens down (or opening it), while focusing.

Both lenses have good solid click-stops, and are calibrated from f/1.8 through f/22. An interesting feature of the Canon lens is its linear diaphragm. The difference between a linear diaphragm and the kind that most of us are accustomed to is that

Photo by David Sutton

owl's eyes

An owl's eyes shine at night because of their remarkable capacity to reflect light. They mirror and multiply the faintest glow after dark. In one experiment, the Barred Owl was found able (at a distance of six feet) to see and catch a mouse ten tries out of ten in only 73 millionths of one candle foot of light—*the amount of light thrown by one candle on an object a quarter mile away.*

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because of a differently shaped diaphragm blade, the lens supplied with a linear diaphragm spaces out all of the *f*-stops evenly so that there's just as much space between *f*/16 and *f*/22 as there is between *f*/2 and *f*/2.8. On a conventional lens *f*/2 and *f*/2.8 are miles apart while *f*/16 and *f*/22 practically touch each other. A very important advantage of linearity in the diaphragm is the ease with which it allows the photographer to adjust for half and quarter stops, particularly valuable in color work.

The Canon lens is sunk conventionally (for wide-angle lenses) within its mount and needs no additional lens shade. The Nikkor, however, because of its additional glass elements, is not indented quite as much as standard. For this reason a lens shade is provided. This is a particularly beautiful design, all black, which flares out to give good protection without cutting off. This shade attaches to the inside front of the lens flange by means of a spring into which threads have been cut. To put the shade on you merely press two buttons with your thumb and forefinger and press the shade into position, without any turning or hunting for bayonet catches. All of the new Nikkors use this same system for the lens caps, and when the 35-mm Nikkor *f*/1.8 is not in use, the shade can be snapped on backward and the lens cap then will snap into the inverted shade.

At this writing, both the Canon and the Nikkor 35-mm *f*/1.8 lenses are in very short supply, but this should ease up before the end of summer. The Canon lens is issued in a standard Leica type thread to fit the Canon, Leica, and other cameras using this lens flange. All of the Nikkors which will be immediately available will be in Nikon mounts for the Nikon S and S-2 cameras. These mounts are not, despite general belief to the contrary, interchangeable with the Contax because of a difference in the way Zeiss cuts the internal helixes within the lens mounts which activate the rangefinders. As with other Nikkor lenses, it isn't for the Contax unless this is specifically imprinted on the box in which the lens is delivered. Nikkor 35-mm *f*/1.8s are expected in Leica mounts sometime this fall.

The price of the 35-mm *f*/1.8 Canon lens is $150.00. The price of the Nikkor 35-mm *f*/1.8 in either mount is $179.50.—

35-mm Section

(Continued from page 44)

trusion of the flashbulb (or speedlight) has been resented. Through demonstrations of the 35-mm camera's ability to make pictures under existing light conditions in courtrooms, the NPPA leadership has been fighting an effective campaign against Canon 35, the Bar Association's ruling which up to now has forbidden courtroom photography, but which now appears to be toppling.

Another interesting discovery (for this writer, at any rate) is the press photographer's great concern for photographic quality, and interest in the very slow thin-emulsion films and development techniques suited to their special requirements runs high at these meetings. As we reported in our *Milwaukee Journal* story in the August issue, the film being used in largest quantities at this pace-setting newspaper was Panatomic-X, although faster films like Kodak's Tri-X and Du Pont's S-X Pan were playing their parts as well.

The press photographer is an important man for all of us to watch. His interest, like that of most of us, lies in being able to make pictures quickly, candidly, unobtrusively, with a minimum of fuss and bother and a maximum of reliability. Once the initial walking stage is over and the miniature becomes more at home in his hands, we expect that much of our future progress in shooting and processing techniques will be made by these photographers who operate daily under the incessant pressure of rigid deadlines. For this reason we intend to keep close tabs on 35-mm press photography in the coming months, and to report new developments as they appear in this field.

Elsewhere in this month's first 35-mm section you will find our early evaluation of the new 35-mm *f*/1.8 lenses now issued by both the Nikon and Canon Camera Companies. These lenses constitute the most important optical gifts to the 35-mm photographer for quite some time, and if you've had difficulty obtaining one of these *f*/1.8s it's because every professional has been besieging the two importers, demanding these lenses. Because of this column's later deadline we are able to add a few notes about these lenses which are not covered in the original report.

One of the things that must be considered in relation to any lens, and particularly in relation to a short-focus wide-angle lens, is its flatness of field, or lack thereof. In comparing the fields of these two *f*/1.8 lenses against several 35-mm *f*/3.5, *f*/2.8 and *f*/2.5 lenses, we discovered that at equal apertures we were unable to find any difference in corner-to-corner lens performance. At a distance of about six feet, all of the lenses tested produced tack-sharp corner resolution at approximately *f*/4, with acceptable performance at *f*/2.8. This was as true for the *f*/1.8 as for the slowest of the lenses tested.

At *f*/2, the dished-in fields of these lenses results in some fall-off toward the edges compared to their own performance at *f*/2.8 or that of a good 50-mm normal-focus lens at *f*/2. The important point to bear in mind here, or so it seems to this reporter, is the use or uses to which 35-mm lenses will be put at these high relative apertures. When you open a 35-mm lens to *f*/2 it almost automatically indicates that you are *not* photographing architecture, and that you are considerably more interested in the central resolution of subjects at close quarters than in background detail which, in any case, is likely to be beyond the depth-of-field limitations of this aperture. The important test is not whether these lenses' corner resolution at *f*/1.8 or *f*/2 is equal to that of *f*/2.8 or *f*/4 (which, of course would be optically impossible) but whether pictures made at these openings compare favorably with other pictures made at other openings. The fact that they do, and that several Canon and Nikkor

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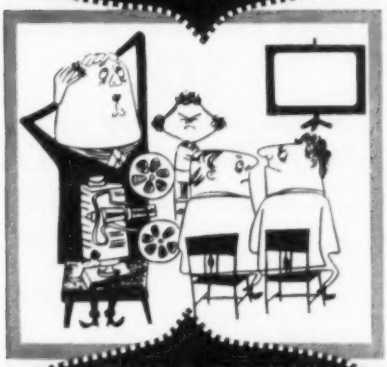

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35-mm f/1.8s performed almost as well as an excellent 50-mm f/2 of our acquaintance, is a tribute to their respective makers as well as to the practical nature of things wherein real and theoretical values frequently collide with each other.

Now that we have 35-mm f/1.8, 50-mm f/whatever you want, and 85-90 f/1.5 and f/2 lenses, the question of where we go from here becomes important. What else do we want? The 135-mm focal length has long been pegged at f/3.5 for rangefinder miniatures, although an f/2.5 Angenieux and an f/2.8 Steinheil are made for the single-lens reflex. What about faster 135-mm lenses?

The problem is a complex one because of the physical size and weight involved as well as because of the severe strain placed upon our rangefinders when the aperture of a 135-mm lens goes beyond f/3.5. With new and superior rangefinders, they do exist as an outside possibility.

In the superwide-angle field with such lenses as the 21-mm f/4.5 Biogon, the 25-mm f/4 Nikkor, and the 25-mm f/3.5 Canon, additional lens speed would appear, at least for the immediate future, out of the question. And, even if we had more speed in these lenses it is doubtful that we'd use it more than very infrequently.

Perhaps the time has come to concentrate upon higher optical standards and new innovations in design. This reporter would like to see improvements in mount designs to achieve additional accuracy as well as focusing ease, the installation of automatic diaphragms on all lenses intended for single-lens-reflex or reflex-housing use, and the widespread use of the linear diaphragm in which all of the stops are evenly spaced out.

Another possibility that should turn up before too long is the adaptation of zoom lenses (such as the famous Zoomars of TV fame) to the still camera. Many problems remain to be solved in this field, but people are working on them today, and solved they will be. How about one of you manufacturers turning out a two-position zoom-type lens in which one position would give a focal length of about 50 mm and the other either a medium wide-angle or tele focus?—

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(Continued from page 77)

the in-between gradations, and the dial is completely continuous, permitting settings for any and all intermediate values. In operation you set your exposure interval on the seconds timer and the degree of contrast you want on the paper-contrast selector dial. Instantly, the timer's small analogue computer goes into action and divides the exposure interval into the proper amount of yellow and then blue light to achieve the desired contrast required. The print begins with the yellow-exposure component, the yellow filter being directly under the lens in the starting position. When this yellow component has been completed the timer signals the Filter Shift Unit (by means of a low-voltage direct current) and the rotary solenoid becomes energized, swinging the blue filter into line with the enlarger lens for the blue (high-contrast) portion of the exposure.

All of which is a complicated way of saying that you dial your contrast and the timer does the rest.

For several weeks prior to our going to press with this issue we were given an opportunity to put the Contrast Timer through a series of practical tests in our own darkroom. Here are some of the things we found:

The Contrast Timer is a tremendous time saver, and the fact that it does away with the need to handle 10 separate filters which must be constantly inserted and removed, is only a small part of the reason. Far more significant is the fact that with the timer it is unnecessary to adjust exposure times to compensate for differences in contrast. For example: this writer's standard method of using Varigam is first to use one of the high-number filters, from No. 7 through No. 10, in order to emphasize the thinner and flatter portions of the negative, and then to follow through by using one of the low-numbered filters, or no filter at all, for the balance of the exposure. We start, for example, with two equal exposures, first with No. 7, then with No. 3. Let's assume that the over-all print density is good, but the contrast is a bit too low. Our next attempt might be to replace the No. 7 with the No. 9, and the No. 3 with the No. 5. The problem is, how much additional printing time will be required for this combination? Chances are that our first guess will be off by enough to make us unhappy with the result, and we must now make a third attempt.

With the Contrast Timer, no increase (or decrease) in over-all print exposure was found necessary when we increased (or decreased) the contrast selected on the dial except for the two extremes, "Very Hard," and "Very Soft." And, even in these cases, the amount of adjustment necessary was relatively small and easy to predict. Usually something like an extra 20% for the "Very Hard" setting and a decrease of about 10% for the "Very Soft" contrast position proved accurate. These figures, however, should not be taken too seriously because our experiments were made with a hand-made pro-

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totype, and modifications further improving this exposure-contrast linearity will be incorporated in the final production models which will be on your dealers' shelves this month. In any case, my figures must necessarily reflect my own taste in prints which you may or may not share.

This equal-exposure-for-varying-contrast also works the other way, and we found that the Contrast Timer also produced equal contrast with varying exposure. Thus, if a 10-second "Hard" print was just a mite too light, we could then simply add on the necessary time without changing the contrast setting. In this way we were able to think separately in terms of density and contrast and act independently to adjust whichever seemed advisable in a given instance, without regard for the other, as long as the adjustments made were not excessive. If our 10-second "Hard" exposure was, for example, such a gross error as to completely blacken the sheet of paper twenty seconds after it hit the developer, we would, of course, have to re-estimate the print in terms of both density and contrast. Within the range of exposures which *do* produce reasonable print quality, however, the ability of this device to deliver the same general contrast effect throughout a set of prints of varying over-all density, as well as to vary contrast considerably with the same exposure time, is quite remarkable.

These factors, aside from saving time and tempers, also contribute to a considerable saving of paper, our discards dropping drastically whenever the Contrast Timer was employed in place of the conventional Du Pont Filter set. In this connection it should be pointed out that the design of the yellow and blue filters supplied with the Filter Shift Unit was a joint Simmon Brothers and Du Pont development, and these filters therefore have the blessings of the people who make the paper.

One of the things which we investigated quite actively was the relationship between these two filters and the familiar set of ten Varigam filters. When the timer is set at "Very Soft," the total exposure time is given through the yellow filter; when set at "Very Hard," the blue swings over immediately to control the entire exposure. The comparison of these two filters with the standard No. 1 and No. 10 filters indicated that the yellow could not quite approach the flattening effect of the No. 1, nor the blue the contrast-building ability of the No. 10. However, the interesting thing is that these differences were noted largely when excessively contrasty or abysmally flat negatives were used as test subjects. And even here, the higher effective contrasts *apparently* produced by the No. 10 (in comparison to the Shift Unit's blue) were at least partly caused by the fact that this filter tends to rob the shadow areas far more than the Shift Unit's blue. In all save the very flattest negatives, the Contrast Timer with its blue filter produced either as good or somewhat better prints.

The most surprising thing that we discovered about the two filters supplied with the Omega unit was that with anything like an average negative they some-

Andy Moore and Staff—Century Studios

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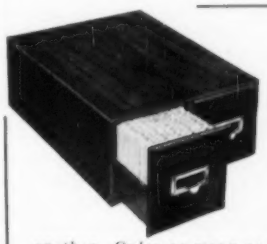

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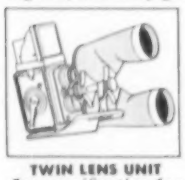

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times turned out prints far superior to any we could obtain by using a *single* standard Varigam filter. One negative, an average outdoor scene with good exposure and development, was first printed with the Omega device set at "Normal," after which we attempted to duplicate it using, in turn, no filter at all, the No. 5 filter, the No. 6, and finally the No. 7. None of these prints came close to the Contrast Timer's print, which was finally equalled by splitting our exposure three ways, between No. 8, No. 5, and no filter. This latter print, however, represented almost two hours of work and some twenty sheets of Varigam.

Some operational aspects of this unit are of more than passing interest and importance:

The Contrast Timer is provided with two switches, one to turn the unit on and off, the other for turning the enlarger on (for focusing) and off (for printing). A manual starter button is mounted in the top of the casing, but an outlet on the left-hand side will accommodate a foot switch. It is very important that the foot switch be a simple make-and-break type, preferably the type which makes a momentary brush contact. In no circumstances should the foot switch be connected to any electrical outlet as the unit has its own power connection and the introduction of line current via the foot switch will undoubtedly damage, if not completely destroy, the electronic circuits within the mechanism.

The seconds timer is calibrated from 4 to 50 seconds, longer printing times being achieved by successive exposures. The reason for omitting the one-, two-, and three-second markings from this dial is that Simmon Brothers do not feel that the swing-over of the Filter Shift Unit is sufficiently swift for these brief exposures. The solenoid used is remarkable in its gentleness, and anything faster would very likely jar the enlarger and throw the print out of focus. When printing times shorter than four seconds are required, the solution is to close down the enlarger lens an additional stop or two, giving you some increased depth of focus as a safety margin.

In the starting position, as we have mentioned before, the yellow filter is in place beneath the enlarging lens. This means that you must focus through the filter. Actually, this is not quite as difficult as might be imagined. An enlarger focusing magnifier, such as the handy Bausch & Lomb unit, helps greatly, particularly with superfine-grain thin-emulsion negatives.

The device works best with condenser enlargers equipped with standard tungsten-filament enlarging lamps. Cold-light sources will, of course, produce a different contrast range with lower maximum contrast resulting from the "Very Hard" setting, and excessively flat contrast resulting from the "Very Soft" setting. Intermediate gradations will be somewhat less pronounced, and focusing through the yellow filter will be much harder.

When special manipulations such as burning-in or holding-back require a single-filter exposure it is merely necessary to set the paper-contrast selector dial to "Very Soft," or "Very Hard," after

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which you proceed as usual. The same procedure is used when you wish to add low- or high-contrast light after a mixed exposure of intermediate contrast.

When the Shift Unit swings the blue filter into line with the lens, the unit vibrates very softly, and this can be felt in the enlarger lens mount. Our very careful experiments indicated (hard as it was for us to accept this fact initially) that this vibration causes no loss of definition, and even the grain remains needle-sharp. Searching for an answer to this seeming paradox we turned to Alfred Simmon, the scientist brother of the Rudolph-Fred-Alfred combination that has made Simmon-Omega a world-renowned trademark. He replied dryly, "It isn't the frequency, it's the amplitude." Which answer we interpret as meaning that although the Shift Unit vibrates, the physical amount of this vibration is so small as to be perfectly negligible.

The Contrast Timer and Filter Shift Units are intended as general-purpose instruments for use with all existing variable-contrast papers as well as any others that may appear in the foreseeable future. The double filter holder itself is readily detachable from the shift lever and can be replaced by others which will be made available as future circumstances warrant. In addition, blank holders will be available as accessories for those who may have their own ideas about adapting other filters for their private purposes.

The Shift Unit will attach to the small right-angle bracket affixed to the lens boards of all Simmon-Omega enlargers, and the firm has assured us that it will provide a mounting method for any other domestic or imported machine. Shift Units of three sizes are provided, and in order of increasing size they are:

No. 7144 for the Omega A-2 (Minox to 35-mm) enlarger.

No. 7244 for the Omega B-3, B-4, B-5, and B-6 (35-mm to 2¼x3¼) enlargers.

No. 7444 for the Omega B-7 and B-8 (35-mm to 2¼x3¼), D-2 and D-3 (35-mm to 4x5), and E-3, E-4 and E-5 (all sizes to 5x7) enlargers.

One of these three should fit any enlarger not made by Simmon.

The Omega Contrast Timer complete with a Filter Shift Unit and filters retails for $135.00. Additional Shift Units cost $29.50.

The value of this unique and exciting departure in printing equipment will depend very largely upon the individual and his interest in Varigam (or other variable-contrast papers, such as Ilford Multigrade). The professional photographer and commercial print finisher will certainly benefit from its time- and paper-saving abilities more than will the occasional darkroom worker, and in the light of the relatively high initial cost involved, the large-scale producers will probably account for the Contrast Timer's most ardent boosters. For himself, this reporter can only say that during its short stay in our darkroom the Contrast Timer earned a place on our worktable, and now that it has been returned to its makers, we miss it sorely.

TURN PAGE FOR COMPARISON PHOTOS

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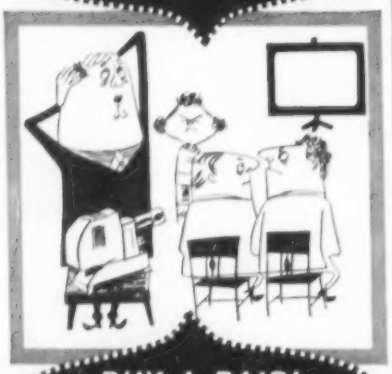

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No. 1 Filter—30 Sec.

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No. 5 Filter—30 Sec.

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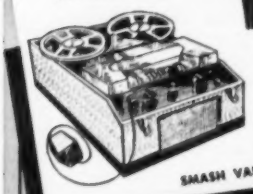

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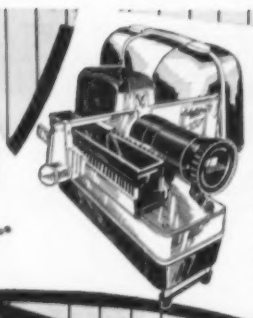

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Contaflex II, f2.8 ¢*, R.F.	199.50	109.95
Contax D f2 Biotar	199.00	84.95

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	New	Used
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Argus C4, f2.8¢*, case & gun	99.50	54.95
Bolsey B-2 RF, case and flash	66.50	27.95
Bolsey C22 f3.2 Reflex RF ¢*	99.50	37.95
Canon IV-S2, f1.8¢*	284.00	149.95
Contessa, f2.8 Tessar ¢*	142.50	66.95
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Kodak Pony 135 f4.5 C*	29.75	13.95
Kodak Retina II f2 Xenon RF		49.95
Kodak Retina IIA RF MXc*	127.50	64.95
Kodak Retina III C f2 Xenon ¢	190.00	109.95
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Minolta A, f3.5¢*	49.95	30.95
Voigt Prominent f2 RF MXc*	220.00	120.95
Voigt Vitessa f2 RF MXc*	127.50	69.95
Voigt Vitessa L, f2,¢MX*B I.M.	159.50	99.95
Voigt Vito II f3.5¢*	54.50	18.95
Minox IIIS chain & case*	139.50	73.95

35mm LEICA, CONTAX

	New	Used
Contax IIA f1.5 Sonnar ¢*	$374.00	$156.95
Contax IIIA f2 Sonnar ¢*	383.00	173.95
Contax IIIA f1.5 Sonnar ¢*	412.00	185.95
Leica IIIC f2 Summitar ¢		111.95
Leica IIIF, f2 Summitar ¢*	368.00	143.95
Leica IIF, f2 Summitar ¢*	289.00	112.95
Leica IF, f2 Summitar ¢*	228.00	77.95
Leica IIIF f2 Summicron ¢*	336.00	164.95
Leica IIIF f1.5 Summarit ¢*	357.00	189.95

35mm STEREO CAMERAS

	New	Used
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Revere f3.5 RFc*	174.50	68.95
Stereo Realist f3.5 RFc*	159.00	98.95

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	New	Used
Exakta 66, f2.8 Tessar¢	$319.50	$167.95
Graflex 22 f3.5 ¢*	93.00	39.95
Hasselblad f2.8 Ektar/1600 ¢*	476.00	275.95
Ikoflex IIA Auto f3.5 Tessar Mx ¢*	126.00	68.95
Richoflex f3.5 ¢*	29.95	16.95
Rolleicord III f3.5 Zeiss¢*		54.95
Rolleicord IV f3.5 Xenar MXc	134.55	60.95
Rolleicord V, f3.5 ¢*, MXV	134.55	73.95
Auto Rollei f3.5 Xenar MXc*	234.50	110.95
Auto Rollei f3.5 Tessar MXc*	249.50	117.95
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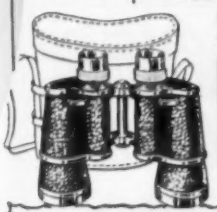

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Kodak Brownie, 300 W.	62.00	37.95
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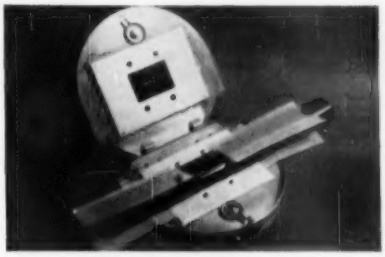
PHOTO TIPS—
SHORT CUTS TO BETTER PICTURES

For Loosening Lens Hood

A heavy rubber band will prove very helpful on those occasions when a lens hood sticks stubbornly as you're trying to twist it apart to insert filter or supplementary lens. Looped tightly around the smaller portion of the lens hood, as illustrated here, the rubber provides a firm, slip-proof hold for loosening the metal—supplying the same advantage as when this method is used to unscrew a lid that sticks on a glass jar.—*A. M. Wettach, Mt. Pleasant, Iowa.*

Avoid Scratching Negatives

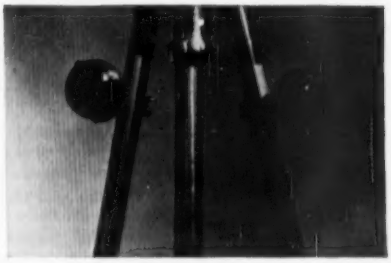


The relatively high ratio of enlargement generally used for 35-mm negatives makes avoidance of scratches particularly important. Danger of scratching when drawing strip through carrier can be minimized as follows: With rubber cement or other suitable adhesive, affix two sections of transparent negative sleeve to lower plate of carrier. Sleeves can be slit along one edge for easy insertion of strip or left intact to serve as guide.—*H. Reinstein, Winthrop, Mass.*

Containers for Accessories

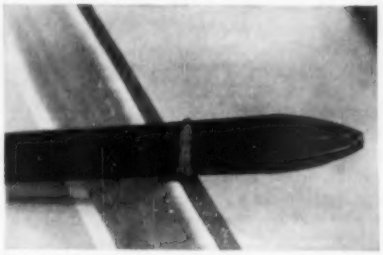
Little bags of soft cloth, designed to hold pipes, make excellent containers for filters, cable releases and other small accessories that usually are hard to locate in a gadget bag. Cable releases and synch cords, rolled loosely and inserted in one of these cloth bags, are protected from kinking or breakage, and other small items can be similarly protected. Available at stores which sell smokers' accessories, the bags are very inexpensive.—*F. M. Wolfe, New York, N. Y.*

Tripod Safety Lights



Two or three red reflectors (the kind used by bicycle riders as "tail lights") attached to the legs of your camera tripod, as shown in the accompanying photograph, will be an aid in minimizing the possibility of accident when taking pictures at night where there is automobile traffic. These little reflectors can be purchased at shops and counters which handle bicyclists' supplies; they are not expensive, and can be attached easily.—*P. Lindemann. Larchmont, N. Y.*

Non-Skid Print Tongs



Print tongs, rested carefully on the edge of hypo or developer tray, frequently will slide into the solution, from which they have to be removed—often several times during an average printing session. This annoyance can be prevented by looping a couple of rubber bands around the handle of the tongs. The rubber acts as a sort of "collar" that will catch on the tray rim and hold tongs in place without slipping into solution.—*George C. Graham, Pine Bluff, Ark.*

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35 mm. (20 Exp.) 120, 620, 828 ..... 90c

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EKTACHROME
120, 620, 828 ..... 90c

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Backgrounds for Color

(Continued from page 66)

some pictures that have no backgrounds. For example, close-ups (like a shot of the human eye), and photographs of flat planes (a shot of a large brick wall). In this story we shall consider pictures of people and the part backgrounds play in making such photographs successful. Because of the great difference in working indoors and outdoors, we shall treat these areas separately.

But before we go into either, let's consider some of the generalities that apply to all backgrounds.

Instead of trying to work under established formulas, I ask myself three questions before I press my shutter. They are:

1. Have I chosen the best angle? (A variation as little as one foot in a shooting position can place a completely different background behind a subject.)

2. Am I using the right equipment? (A long lens may throw my background out of focus, and a wide-angle include more background.)

3. Does the background really *help* my picture? (Are the composition, contrast, texture, and color for or against my subject.)

Once you are conscious of these questions you will probably consider them automatically and spend a minimum of time with your background, allowing you to concentrate on your subject.

Now, let's examine backgrounds outdoors.

Nature has provided the sky, waters, trees, mountains, and the earth below our feet as background material. Man has added buildings, pools, bridges, and many other items to the list of backdrops. The photographer searching for a new and different background has a wealth of material to choose from.

However, the problem confronting most photographers is to make the background that exists, whether at a picnic site or the backyard, do the best work for the subject.

Probably the safest background in any situation or locale is the simple background.

One simple background that is universal is the sky. By lowering your camera angle a bit or manipulating the subject's position, a cloudless blue sky could become as simple and as direct as a roll of seamless studio background paper. With a filter—Skylight or polarizing—you can change the tone of the sky with little effect on the color rendition of your subject.

Blank walls, still waters, lawns, and roadways can be used as full backgrounds or they can be combined with the sky, taking up different proportions of background space. (Remember, at different times in the day these backgrounds will appear to be different in color.) The line of demarcation between two different elements should be carefully thought out before you shoot. Note that in the photograph, on page 67, of the girl standing in the surf, water occupies almost two thirds of the picture and the sky the remaining area.

Another important point to consider is how sharp the background will be in the finished picture. The photographer can tone down the impact of a background by throwing it out of focus. If the background contains elements that say something important about the subject, it might be wise to keep it as sharp as possible.

There are no textbooks or rules for dealing with complicated outdoor backgrounds. The best way one can learn how to handle them is to study good photographs and good paintings. The same elements of good taste and composition can be applied to your specific needs.

There is one basic exercise I would like to recommend very highly. It is to go to a magazine stand or the public library and study the covers of national magazines. Editors usually try to pick color pictures that will catch your eye, stop you, and make you want to buy their magazine. Photographers shoot for these angles. They try to create posters that will hit your eye. The color they choose for their backgrounds has been considered carefully. It has a very important job to do—make the subject come out right at the onlooker. Jot down some of the ideas these covers give you, or even try to duplicate some of the pictures with your own models.

Now, let's turn to the problem of backgrounds indoors.

Basically, there are two categories of indoor backgrounds—the natural setting and the studio type. Let's treat each of these separately.

In the *natural setting*, the photographer has very little physical control of the background. He can't move a wall or change its color and he can't eliminate a permanent light fixture. But he can do much with his lighting, positioning of subject, and selection of camera angle to make the background work for him. For instance, a photographer is faced with shooting in a room which has a zebra-like striped wallpaper. Such a background would be highly distracting and undignified as far as his subject of the moment is concerned. By placing his lights so that they backlight and sidelight the subject, spilling little illumination on the background, the striped wallpaper can be subdued or eliminated entirely.

Two of the outstanding photographers who have mastered shooting people in dynamic backgrounds are Alfred Eisenstaedt and Arnold Newman. Their selections show a keen insight into the problem of immobile backdrops.

Photographers have the greatest control over backgrounds when they are shooting in studio-type situations. Whether it's a professional studio or a living room that has been temporarily converted into a studio, there is wide variety in the types of backgrounds which can be used. Most local art-supply dealers can get for him any one of several dozen different shades of seamless background paper. The dry-goods store has various textures and designs in material for backgrounds. The hardware store now can supply artificial brick material or wood-textured wallpaper-like material which can be affixed to plasterboard. In the physical selection

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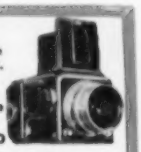

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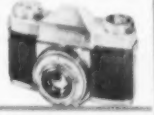

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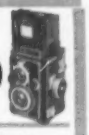

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In selecting background for a portrait, keep in mind the following three points:

1 The color of your model's hair. For example, a black background will do more to set off blond hair than a lemon-colored one. Unless you are after a definite effect, don't let hair blend into the background.

2 Texture and color of subject's costume. A light-gray sweater against a white background will not be as pronounced as a red sweater against the same background. Most art-supply stores can supply you with swatches of color paper. With these samples you can experiment and see how two colors will complement each other and observe the degree of contrast achieved.

3 Type of lighting you will employ. Lighting which is concentrated solely on the model with little falling on the background will make a light-colored background look dark in a final picture. On the other hand, a darker background with much light pouring down on it will appear much lighter. Check the tone of your background after you have your lights in place. (Remember also slight under- or overexposure can change the tone of your background.)

The photographer who can visualize a shot beforehand is one who is far ahead in his quest for a good picture.

I wish that I could present to you several rules of thumb which would make your problem of selecting a good studio background a little easier. I can't, and I doubt if anyone can. The exceptions to any rule can be found as full-page color pictures in national magazines. I hope that in this story I have pointed out some of the elements to consider before taking your next picture. If I have made you aware of something you had not given a second thought to before—your background—then the story has been a success. Each part of a picture contributes to the whole effect. Don't let your backgrounds keep you from making good pictures.—

CANDID SHOTS
by the Editors

(*Continued from page* 42)

largely eliminated. Columnist Earl Wilson, writing from Tbilisi, near Stalin's home in the province of Georgia, reported in a recent column that he was picked up by local police when he aimed his camera at a crowd waiting near a truck unloading milk. Said Wilson: "As I took the picture a peppery little policeman in a white coat bounced up and spoke one word I understood: 'Document.'" Murmuring "Americanski" did no good. In a few minutes Wilson was alone in a room with a dozen Russian police. Someone finally intervened with the phrase, "Let him go in the name of friendship." Wilson concludes: "I then rushed right back to the hotel without taking any more pictures. Photography had sort of lost its appeal."—

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MOVIE SECTION

BRITISH AMATEUR FILM

Are they more advanced than Americans?

Rumors about the quality and quantity of amateur motion pictures in Britain have been circulating for more than a year. They led POPULAR PHOTOGRAPHY *to ask writer Derek Hill for a report on film making in his country. Here is his story. We believe Americans can learn something from it.*—The Editors.

British amateur movie makers are enjoying a boom. Never before has there been such a large potential audience for their work. The organizers of the national contests report record entries. Both British television channels have presented amateur work. Thousands have been turned away from amateur screenings at London's famous National Film Theatre.

But is the new quantity equalled by a fresh standard of quality? Has the American cine enthusiast anything to learn from the achievements of his British counterpart? Or does the general level of amateur work echo the sad decline in the quality of professional work in the United Kingdom?

In at least three major competitions, awards have been withheld this year on the grounds that none of the films entered reached the required standard. Judges admit that though more films are being submitted, they show little noticeable advance in theme, treatment, or technique. The only improvements in the average British amateur's work seem to be the result of technical advances in equipment and film stock.

Nevertheless, the picture is far from gloomy. While the great majority still

A 24-year-old art student produces one of Britain's top amateur films

Lorenza Mazzetti shot her 50-minute film *Together* (right) on location in London's East End. She used 35-mm camera. Film won Britain's only award at 1956 Cannes Film Festival. It shows how two deaf mutes live and work together.

Grasshopper Groups work on films through the mail

Members of unique group buy shares in films like *Battle of Wangapore* (far right). Photographers all over Britain shoot sequences which are combined into full-length picture.

MAKERS

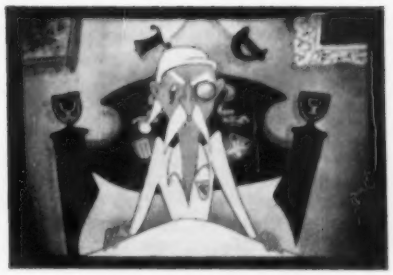
By DEREK HILL

plod doggedly along the traditional ruts of cine work, this year has seen the birth of what may be the most exciting movement the British cinema—amateur or professional—has ever known.

"Free Cinema" was the collective title given to a program of three films presented at the National Film Theatre. Each was made on a shoestring budget outside normal commercial spheres. *Together*, by Lorenza Mazzetti and *Momma Don't Allow*, by Karel Reisz and Tony Richardson, were financed by the Experimental Film

John Korby

Amateurs of the Grasshopper Group prepare to shoot a scene for a sound film called *Bride and Groom*. There are some 200 clubs in Britain that have from twelve to several hundred members.



Fund of the British Film Institute. Lindsay Anderson's *O Dreamland* was privately financed.

Reisz is author of *The Technique of Film Editing*, Richardson is one of Britain's top television producers, and Anderson is a free-lance director. (He was responsible for the Oscar-winning short, *Thursday's Children*.) But none of them —or any of the people connected with "Free Cinema"—were paid for their work. In effect, the films are amateur productions.

Lorenza Mazzetti, a 24-year-old art student, shot her 35-mm 50-minute *Together* entirely on location in the East End, the shabbiest quarter of London. It is a poetic study of the isolation of two deaf-mute dock laborers. Spurning the conventional plot development, Miss Mazzetti selects the significant details of the men's daily routine and tenderly shows us their strange interdependence.

Together won Britain's only award at this year's Cannes Festival. It is a strange, haunting film which defies the conventions of film making and can only be fully appreciated on a second viewing. Far from being obscure, its lingering simplicity is its most unusual quality.

Momma Don't Allow is a sympathetic observation piece shot on 16-mm at a jazz club in a North London suburb.

The most immediately overwhelming film in the program was undoubtedly *O Dreamland*, a devastating exposure of the "amusements" of a South Coast fun-fair. Anderson's onslaught is the most gruelling ten minutes of film I have ever experienced.

"Free Cinema," as I have said, is in no way typical of British amateur work. But it could be the spearhead of a new movement, of what Anderson—a brilliant critic as well as a director of genius—has called "social documentary." It is a school of realism, demanding the utmost in observation, sensitivity, and integrity. Every London critic greeted these three films with unreserved acclaim. It remains to be seen whether British amateurs will appreciate that here, at last, is an indication of what independence from commercial demands can really mean.

No one has ever been able to make a close estimate of the number of amateurs in Britain. Guesses range from 30,000 to more than twice that figure. There are at least 200 local cine clubs with memberships ranging from a dozen to several hundred.

All this enthusiasm leads to a rather confusing array of organizations bursting to help the amateur with magazines, competitions, hints, tips, and kindly comments. *Amateur Cine World*, a monthly motion-picture magazine, runs an international competition every year and attracts more entries than any other contest in the world. The "Ten Best Amateur Films of the Year" earn their makers solid-silver trophies, now recognized as the Oscars of the amateur cine movement.

This year, for the first time, the gala premiere of the award-winning films was held at the National Film Theatre. Capacity audiences overflowed at all five performances. As usual, the films will tour

John Kerby

Three amateurs work on stylized sets for the comedy film, *Bride and Groom*. The film was partially subsidized by British Film Institute.

An outstanding amateur in Britain today is 17-year-old Kevin Brownlow. A film collector, he started making films seriously when only 14.

Conrad Wagner (standing), composer of original score for *Bride and Groom*, rehearses with musicians before recording sound for picture.

cine clubs throughout Britain and the Commonwealth, but, strangely, not America.

It is always dangerous to suggest that contest winners indicate national trends or developments. But the latest Ten Best do hint at an increasingly individual approach.

Rode Safely, Edwin Lambert's forceful motorcycling documentary, Frank Debono's tragic Maltese love story, *A Vow To Eternity;* E. H. Barton's suburban comedy, *Follow Through;* and John Greaves's mountain holiday film, *To Camp in the Clouds;* each in its own way has a sense of experiences seen, felt, and communicated. Films like these prove yet again that the first requirement of a worthwhile production is that its maker has something to say.

Other major British competitions provide added stimulus and a bewildering collection of initials. The I.A.C. (Institute of Amateur Cinematographers) has a full-time paid secretary, a recently rejuvenated quarterly magazine, an assortment of membership facilities, a habit of pestering magazines and newspapers which do its annual contest less than it feels is justice, and, most dangerous of all, a somewhat reverential air towards its members and their work.

The F.C.S. (Federation of Cine Societies) is completely voluntary and seemed until a few months ago completely dead. But suddenly it has produced two new issues of its quarterly, each with a new editor. The last is a splendidly hard-hitting affair, with an agreeably irreverent editorial urging members to exploit the services of would-be starlets who look on cine clubs as a doorway to Hollywood. The issue even included a well-deserved condemnation of the Federation's own prize-winning films.

The S.A.A.C. (Scottish Association of Amateur Cinematographers) is so shrouded in its native mists that it is as much a Londoner like myself can do to check its title. But once a year it holds the competition which seems almost obligatory for any organization which is to justify its existence. This is the only contest where professional directors are invited to adjudicate, and it was in this event, shortly before the war, that John Grierson discovered Norman McLaren and helped him to begin his dazzling career.

Each of the bodies described above, together with the invaluable British Film Institute, is represented on the British Amateur Cinematographers' Central Council. Once a year delegates spend a weekend sorting out the films to represent Britain at the annual International Amateur Film Festival (unexpectedly abbreviated to U.N.I.C.A.). Fifteen to twenty countries compete in the Festival, which is held at a different European center each year. The 1956 competition is to take place at Zurich, and British hopes are justifiably high this year.

Momma Don't Allow is one reason. Technicalities over amateur status prevented *O Dreamland* and *Together* being selected. But confidence in two color cartoons, *Watch the Birdie* and *The Battle of Wangapore*, is strong. Both these films were made by members of the Grass-

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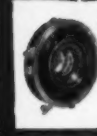

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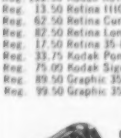

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30 DAY MONEY BACK GUARANTEE

hopper Group, Britain's most celebrated cine organization. It is also the only nationwide club in the country.

The Grasshopper Group's method of working is worth quoting as an example of the way in which determination can overcome financial and physical limitations. Members submit synopses or shooting scripts to the Group Committee. If an idea is approved, the film is announced as a forthcoming Group production and members are invited to buy shares in it at £1 each ($2.80). The author of the script is offered the equipment and technicians he needs. When necessary, members all over the country shoot sequences for a production. The individuals at work on an animated cartoon sometimes never meet, but work entirely through the post.

Several productions are in hand, but so far the members have produced only two films as a Group. Both were Ten Best winners. John Daborn, founder and chairman, gained an international reputation with his color cartoons, *The Millstream* and *The History of Walton*, shot in a bedroom cupboard on a homemade animation table. The latter won practically every award an amateur film can win, not only in Britain but at U.N.I.C.A. and the Cannes amateur festival.

The Group confines its activities to cartoon and experimental productions—though the word experimental is interpreted in the most liberal way. *Two's Company*, the first Grasshopper production, was a pixilated monochrome comedy which endeavored to further the experiments in live-action single-frame animation pioneered by Norman McLaren in his Academy Award winner *Neighbors*.

The Battle of Wangapore, the second Group production, is claimed to be the first amateur sound-on-film color cartoon. It took Daborn and a dedicated team over three years to complete this eight-minute production. So far it has won a Ten Best trophy and two I.A.C. awards, and has been selected for U.N.I.C.A. and presented on B.B.C. television.

The almost incredible work involved in *The Battle of Wangapore* and several of Daborn's individual cartoons is apt to blind British judges—and amateurs in general—to the fact that he has yet to produce anything which shows genuine originality. So far his work has been not merely derivative but directly imitative. Nevertheless his infinite capacity for taking pains may yet be harnessed to a worthwhile script.

Grasshopper talent discoveries include: Stuart Wynn Jones, producer of an exquisite visual interpretation of *Linden Lea* and an amusing experimental abstract, *Oodles of Doodles;* Bob Godfrey, Keith Learner, and Vera Linnecar's *Watch the Birdie* and *The Big Parade* came as a revelation to audiences who had accepted Daborn's films as the ultimate in amateur cartoons; and seventeen-year-old Kevin Brownlow, who is fast becoming Britain's most discussed amateur.

Already well known for his articles on the history of the silent cinema (he has built up a collection of over 200 of the rarest of silent films on a schoolboy's pocket money), Brownlow has astonished the whole cine movement with his adaptation of de Maupassant's *Les Prisonniers*, set in the last war. He began *The Capture* when he was only fourteen. Financial difficulties led to long time lapses in production. But with relentless persistence, and despite numerous difficulties with his cast, costumes, and settings, he eventually produced a film which is a revelation of the still unexplored potentialities of the silent screen. Currently he is working on *It Did Happen Here*, a feature-length sound-on-film story of the occupation of Britain by the Nazis. By reversing the end of the last war, Brownlow hopes to show the psychological effect on a country and people who have not known enemy occupation for hundreds of years.

Other famous British groups include Ace Movies, which has lived on a prewar reputation for years but is now completing *Sakura San*, a long-awaited Japanese fantasy, Planet Film Society, which seems to have sunk into a regrettably long slumber, and High Wycombe Film Society.

The managing director of Adventure Films, the first British company to sell nothing but amateur films, told me recently how well his copies of many of the films I have mentioned are selling to all parts of the world.

"Behind this advanced work," he commented, "there's a sense of striving, of dissatisfaction with orthodox views on orthodox subjects."

A refusal to accept conventional viewpoints is every amateur's prerogative. With no box office or sponsor to worry about, he has absolute freedom in subject and treatment. At last a few British amateurs are realizing the importance of their independence. How many American enthusiasts can claim the same?—

Photo by David Sutton

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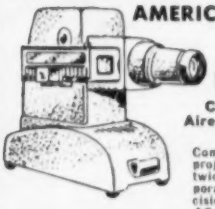

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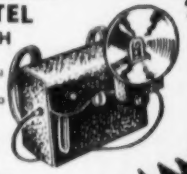

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GAINES DOG RESEARCH CENTER is again conducting its dog photography contest awarding to three top winners prizes of $500, $250, and $100. Pictures should feature a human-interest element and although people may appear in the photographs, the dog should be dominant. Contestants may submit an unlimited number of black-and-white unmounted, unretouched prints of any size; only prints covered by sufficient postage will be returned. Mail requests for further information and entries to the Gaines Dog Research Center, 250 Park Avenue, New York 17, N. Y.

THE SOUTHERN CALIFORNIA ASSOCIATION OF AMATEUR MOVIE CLUBS has opened its first annual contest for amateur film makers in the eleven western states and Hawaii. It is to be called **The Ten Best of the West.** Winners will be awarded trophies as well as trailers indicating their movies' selection for the year. Films on any subject matter made by amateurs in color, black-and-white, silent or sound, in 8-mm or 16-mm size, are eligible for entry before the deadline date of October 1. Further information and entry blanks are available from Mr. Edward Garwood, 11133 Valley Spring Place, North Hollywood, California.

THE TENTH INTERNATIONAL ZOO PHOTOGRAPHY CONTEST, featuring photographs of animals taken in any recognized zoo in the world, has been announced by the Nature Camera Club of Chicago and the Chicago Zoo. Black-and-white prints must be 8x10 or larger and mounted on 16x20 mounts; however, foreign entries may be submitted unmounted. In the color division, 2x2 to 3¼x4¼ slides are requested. Prizes, duplicated in both classes, are as follows: 1st—$50, 2nd—$25, 3rd—$10, and 20 honorable mentions of $5 each. In cases where winning photographs were taken at the Brookfield Zoo, prizes will be doubled. The necessary entry blanks are available from the Chicago Zoological Park at Brookfield, Illinois, and must be postmarked no later than the contest deadline, September 15.—

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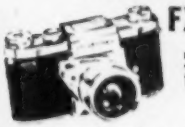

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Regular 463.20 NOW **$179.50**

FREE PHOTO ELECTRIC EXPOSURE METER

"A Trade A Minute" — WSC TRADE-IN CAMERA KING

WALL ST. Sets America's Camera Pace!

NEVER AGAIN! You have never been offered such a tremendous buy. At this low price an Exakta camera is a breathtaking value. Wall is proud to add this offer to its long list of fabulous achievements. Look at all our items. See HOW YOU CAN BENEFIT! Wall Street offers big cash allowances on your equipment. WALL STREET IS NEVER UNDERSOLD!

TRADE UP TO **CANON V 68.50** PLUS YOUR LEICA M3

WITH F1.2 CANON Extreme High Speed Razor Sharp Lens.

99.50 + Your Leica IIIC
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48.50 + Your Exakta VX

50mm F1.2 CANON LENS	35mm F1.8 CANON LENS
$ 98.50 + Your Summarit f1.5	$68.50 + Your Summaron 35mm
108.50 + Your Summicron f2	68.50 + Your Elmar 35mm
128.50 + Your Serenar f1.8	68.50 + Your Canon 35mm
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BRAND NEW Latest **ROLLEICORD V 49.50** Plus Your Rolleicord IV

BRAND NEW **1956 EXAKTA VX 48.50** (body for body) Plus Your Exakta VX

$78.50 + Your Exakta V
68.50 + Your Leica IIIF
$ 98.50 + Your Exakta I or II
108.50 + Your Praktiflex FX

BRAND NEW LATEST **AUTO BIOTAR 49.50** Plus Your Pre-set Biotar

AUTOMATIC 2.8 TESSAR 44.50 + Your 2.8 Tessar Pre-set
AUTOMATIC 1.9 Xenon or Quinon $54.50 + Your pre-set Biotar

BRAND NEW Latest **RETINA IIIC 69.50** Plus Your Retina IIA

BRAND NEW Latest **LEICA M3 119.50** Plus Your Leica IIIF (Self-timer model)

BRAND NEW Latest **NIKON S-2 59.50** Plus Your Contax IIIA or Leica IIIF Body for Body | 108.50 Plus Your Nikon S1 Body for Body

BRAND NEW Latest **CONTAX IIA & IIIA 69.50** (body for body)

New IIA for old IIA — New IIIA for old IIIA

UP TO 50% off BRAND NEW LENSES*

for EXAKTA, PENTACON, EXA, PRAKTICA, HEXACON, etc.

	Regular Price	Our Price
28mm f3.5 Extra wide	120.00	82.50
35mm f2.5 Extra fast	99.50	66.75
40mm f4.5 Zeiss Ex Sharp	85.00	47.50
40mm f4.5 Piesker, Meyer	54.50	26.75
40mm f3.5 Marco Kilar "D"	114.95	79.95
40mm f3.5 Marco Kilar "E"	89.95	62.25
50mm f2.8 Auto. Westenar	69.50	39.50
50mm f2 Auto. Westagon	110.00	62.00
80mm f2.8 Zeiss pre-set	150.00	58.50
85mm f2 Piesker pre-set	124.50	64.50
90mm f4 Sun coated	49.95	13.95
90mm f4 Sun pre-set	69.95	19.95
90mm f2.5	94.50	62.25
90mm f1.8	149.50	99.50
100mm f2.8 Piesker pre-set	69.95	34.95
135mm f3.5 Piesker preset	74.95	37.50
135mm f2.8 Soligar preset	89.95	59.95
180mm f5.5 Piesker pre-set	84.50	47.50
180mm f2.8 Zeiss pre-set	395.00	199.50
250mm f5.5 Piesker pre-set	124.50	62.50
300mm f4 Zeiss pre-set	495.00	249.50
400mm f5.5 Piesker pre-set	189.50	99.50
600mm f5 TV Piesker	545.00	368.00
800mm f5 TV Piesker	725.00	485.00
75mm F1.5 Biotar pre-set	216.50	119.50
135mm F4.5 Travegon	49.95	27.95
135mm F3.5 Travenar Auto.	89.95	47.50
135mm F4.5 Albinar	49.95	25.95
Folding Bellowscope	29.95	11.50
100mm F3.5 Short Mt. P-S	34.50	17.25
Extension Tube Set	15.50	7.50
Microscope Adapter	17.50	9.25
Praktica Prism Finder	29.95	12.95

* Fair Traded Items Used

LATEST 1956 FULLY AUTOMATIC **PRAKTINA FX**

With F2 Fully Automatic BIOTAR LENS

- Speeds 1-1/1000 Sec.
- Self Timer
- Full MX Synchronization
- Interchangeable Finders
- Interchangeable Lenses
- FULLY AUTOMATIC

Reg. $299.95 NOW **$188.50** used

BRAND NEW **1956 EXA MX OUTFIT**

Reg. 282.15 NOW **$117.50**

- New 1956 EXA MX
- F3.5 Zeiss Tessar Lens
- Penta Prism Finder
- Split-Image Rangefinder Insert
- Extra Ground Glass Insert
- 100mm f4.5 Exa Telephoto Lens
- Exa Extension Tube set for Close-Ups
- Exa B.C. Flashgun
- Leather Case

F2.8 Automatic WESTENAR instead of F3.5 Tessar Add 19.50

LENS SALE: for LEICA, CONTAX, CANON, NIKON

	BRAND NEW	LIKE NEW	USED
21mm F4.5 Biogon	199.50	129.50	114.50
25mm F4 Nikkor	169.50	119.50	
25mm F3.5 Canon	175.00	124.00	
28mm F3.5	120.00	84.50	79.50
28mm F3.5 Canon	134.00	89.50	78.50
35mm F2.5	99.50	54.50	
35mm F2.8 Biogon	166.00	98.50	79.50
35mm F2.5 Nikkor	139.50	97.50	88.00
35mm F3.5 Zeiss Planar	102.00	69.50	59.00
35mm F3.5 Nikkor	89.50	64.50	57.50
85mm F2 Sonnar	189.00	117.50	87.50
85mm F2 Nikkor	178.00	99.50	87.50
85mm F2 Canon	170.00	89.50	78.50
90mm F4 Elmar	96.00	58.50	
90mm F4 Elmar Colps.	156.00	97.50	
90mm F2.5	94.50	49.50	
105mm F2.5 Nikkor	152.50	109.50	
135mm F4 Canon	125.00	64.50	52.50
135mm F4 Sonnar	146.00	94.50	82.95
135mm F3.5 Nikkor	115.00	92.50	87.50
35mm Retina Curtar	62.50	44.50	
80mm Retina Longar	82.50	59.50	
Vistascope 8mm	75.00	58.50	

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SAVE 50% ENLARGING LENSES

We are proud to present three unusual values in brand new, coated, color-corrected, anastigmatic lenses, specially constructed to give corner to corner sharpness in enlarging—at prices half and less than those you'd expect to pay for such sharp-cutting lenses. *Sh. Ch. 25c*

2 1:3.8, clickstops, for 35mm $7.95*
3½" f:4.5, clickstops, for 2¼x3¼", 2¼x2¼" 9.95*
5¼" f:4.5, clickstops, for 4x5 19.95
Precision Flange for easy fitting to lensboard 1.25
Sensational, new illuminated diaphragm feature—add $1.75

ELECTRIC 2-SURFACE DUO-DRIER

1956 MODEL "C"

WITH 2 12x17 HEAVY DUTY FERROTYPE PLATES AND STAND

$8.89

Yes, Spiratone does it again! A complete, ready-to-use, double surface drier with a capacity of 4 8x10 or 36 2¼x3¼ prints. Singleweight or doubleweight glossy or dull finish—simply constructed, yet as efficient as units costing several times as much. Works on AC or DC. *Shipping Wt eight 18 lbs.*

FREE with drier: 12 x 15 Autotilt Print Washer!

ALL METAL 11 x 14 EASEL

INCLUDING FOOTSWITCH **$7.69**

- Solid frame guide on 4 sides for proper alignment.
- Spring steel masking bands calibrated in inches and mm.
- Adjustable for all sizes from 5x7 to 12x15.
- White enameled base.

Extra sturdy (net weight 4 lbs.!) Plug enlarger cord into foot switch and you are ready to dodge, vignet and fully control your blow-ups. *Combined Shp. Wt. 6 lbs.*

8x10 Enlarging Easel, same construction as above, with footswitch **$4.98**

AUTO EASEL with automatic built-in light switch 11x14 $8.98 8x10 $6.27

ENLARGING TIMER

$6.95

60 sec. range, with second markings. Current shuts off automatically at end of desired time interval. Built-in lock holds knob at desired position, until toggle is released. Adjustable stop for repeat exposures. Manual operation for focusing. Enlarger or printer plugs right into receptacle on cord timer. *Shpg. Chgs. 50c.*

AUTOTILT PRINT WASHER

All metal 12x15 works in any sink. If bought at same time as any darkroom items of $4.98 and up, only **$1** *Shpg. Wt. 3 lbs.*

8x10 ENAMEL TRAYS

3 for $2.89

FREE WITH TRAYS: Dechin Edge Trimmer!

You'd expect to pay over $2.00 each for these acid-proof, trays which Spiratone offers you at less than half the regular value! *Sh Wt. 5 lbs.*

16" x 20" ENAMEL TRAYS *(Suited for 11x14, smaller sizes)* $3.95 each 3 for $9.95 *Shpg. Wt. 5 lbs., (3) 18 lbs.*

DEVELOPING TANK

ADJ. FOR 35MM: 828, 127, 120, 620, 116, 616

Simple bayonet lock for different size adjustments. Vents for quick changing of liquids. Agitating rod. Easy loading in darkroom — other operations in daylight. Easily worth double. Tank with spare reel, $2.00 *Sh. Wt. 2 lbs.*

$1.79

STATIC BRUSH

$2.99 if bought with other equipment

Retractable, emits radioactive rays. To clean lenses, slides, negatives!

35MM DAYLIGHT Developing Tank $7.95

Develop your 35mm film, 20 or 36 exp., in broad daylight—the economical way with only 2 oz. solution! Imported tank is simple to use, accepts all Kodak, Ansco, Leica, Contax cartridges. *Shipping Charge 25c*

12 PIECE TRAVEL OUTFIT contains daylight tank, also bottles, thermometer, clips, etc. weighs only 13 oz. *Shpg. Wt. 2 lbs.* **$11.95**

ENLARGER FOCUSING AID

$1.00 A $2.25 value. *Sh. Ch. 15c*

ALL METAL WALL AND TABLE SAFELIGHT $2.95

Comes complete with one filter for enlarging and printing, accepts standard Kodak 3¼ x 4¼ filters (any color—$1.35). Swivels to desired angle.

FREE with Safelight: Hypotester, instantly shows correct fixing time. Worth $1. *Sh. Wt. 2 lbs.*

PRECISION GERMAN CHEMICAL SCALE $3.95

Every photographer knows the savings resulting from mixing his own. This new import is extremely accurate (no springs); is graduated to 250 grams. Cup is removable, two legs turn for flat, compact storage. All metal construction. *Sh. Wt. 2 lb.*

CHANGING BAG

ONE OF THE MOST IMPORTANT "TOOLS" OF ANY PHOTOGRAPHER

Double zippered inner and outer bags, made of the finest cloth, make this bag 100% light proof even in brightest sunlight. Whether for use in an emergency, with a film torn or pulled off the spool in a 35mm camera, or for reloading cut film holders or for developing film when no darkroom is available . . . the changing bag is justly referred to as a "portable darkroom." 17 x16" working space plus elastic sleeves.

All these features at the lowest price a quality changing bag that was ever offered at. *Shipping Charge 25c.*

PROFESSIONAL MODEL, 21 x30" working space, ($11.00 value) **$3.95** **$6.95** *Shipping Charge 50c.*

Top Grain Cowhide JUMBO PRESS BAG $15.89

16 x 11 x 6" the size bag you expected to pay $50.00 for! And made of a beautifully finished topgrain cowhide, too! No zippers—just bend cover back and everything becomes accessible. Felt covered adjustable partition, imported hardware, long shoulder strap attached to strap around bag for easy carrying of tripod. *Shpg. Wt. 6 lbs.*

ECONOMY SIZE, 11 x 9" x 6" same construction as above **10.49**

SAVE UP TO 50% ON

Remote Control Unit For Airequipt

Now you can operate your Automatic Slide-changer (Airequipt, Brumberger) at distances up to 15 ft. — a feature you'd have paid $50.00 more for in other projectors!

WAS $29.95 **$14.95** when bought with 12 or more magazines

Airequipt 36 slide MAGAZINES with storage box and cover. 2 for $3.18 12 for $18.95 *Sh. Wts. 2 & 6 lbs.*

12 magazines and Remote Control **$33.90** Remote Control (when bought alone) **$19.95** *Sh. Wt. 3 lbs.*

6 AIREQUIPT MAG., in luxurious metal case, (holds 12) alone a $7.95 val. *Sh. Wt. 8 lbs.* **$12.47**

SLIDE TRAYS for TDC, VIEWLEX

Changomatic and Projectomatic

LOWEST PRICES EVER!

30¢ ea. in lots of 120

Extra strong plastic trays, hold 30 cardboard and glass slides, intermixed, with index. *Shpg. Wts. 3, 7, 22, 60 lbs.*

4 for	12 for	48 for	120 for
$1.95	$4.98	$17.95	$36.00

12 Trays in metal deluxe case, a $13 value $7.95 *Shpg. Wt 8 lbs.*

SLIDE TRAYS for REVERE 553, 555, 888

Sturdy trays, hold 36 cardboard and glass slides, intermixed, with index, in cardboard filing box.

2 for **$1.69** 12 in carrying case **$8.95** *Shpg. Wts. 2 lbs and 6 lbs.*

REVERE 888 SPECIAL: Remote Control 15 ft. Release plus 12 slide trays in Carry Case **$12.49**

2 x 2 GLASS SLIDEBINDERS

- Comparable to 6c slidebinders.
- One of the finest methods of mounting transparencies (35mm Argus, Leica size) betw. glass!

The biggest bargain in quality slidebinders ever offered. Pregummed Fibreboard, self-centering of slide, provisions for type-on titles, dustproof, lintfree, shockproof—all these advantages are yours for less than the usual cost of glass alone! Why risk fingerprints and scratches on your irreplaceable color shots? 200 for $5.75. *Shipping Weight 5 lbs.*

2½¢ ea. in Quantities

Sample package of 20 2x2 glass and 3 2x2 metal binders, postpaid **$1.25**

200 single frame (Mercury) Masks $1.75 | Masks fit glass
200 Square (Robot, Tenax) Masks $1.75 | & metal binders
2x2" cardboard mounts for single frame (Mercury size) transparencies 50 for 55c. *Sh. Wt. per 100, 1 lb.*

800 for $20.95
2400 for $60.00

TESTED 35mm RELIABLE

FREE 36 EXP. MICROFILE the film with the finest resolution that is so wonderful for copying, all work requiring the ultimate in detail! With your order for 100 ft. of bulkfilm or $5.50 worth of cartridges (20 or 36 exp.)

ASA 4000? Try the new 'miracle' ULTRASPEED film! 35mm DUPONT S-X PAN 20 exp. roll 70c

Nominally rated at ASA 300, good results are obtained at ASA 1,000 and 2,000. Popular Photography's editors report in the August issue of available light shots at ASA 4,000! S-X Pan has unusually fine grain and extreme exposure latitude—truly a film of the future!

20 exp. reload 70c — 3 for $2.00 | 36 exp. reload $1.00 — 3 for $2.95 | 27½ ft. bulk $2.22

FRESH SAFETY KODAK B&W FILM

All four popular speeds, Panatomic X (Background X), Plus X, Super XX and Tri-X are available in 27½ ft., 50 ft. and 100 ft. lengths and 20 and 36 exposure reloads.

27½ ft. $1.39 50 ft. $2.29 100 ft. $3.98

Shipping charges 10c, 20c, 30c

COMBINATION SPECIAL: Daylight loader with 5 cartridges and 100 ft. of Kodak or 50 ft. of Adox black & white film, a $9.99 value. *Shpg. Wt. 5 lbs.* **$7.99**

BLACK & WHITE RELOADS in metal cartridges may be assorted

20 EXP. **40c** ea. 6 for $2.00 | 36 EXP. **60c** ea. 4 for $2.00

Shpg. Chgs. 1 or 2 oz., 3 to 6 20c, 7 to 12 35c

ALL YEAR B&W ASSORT. Daylight loader with 5 cartridges plus 27½ ft. each of Panatomic X, Plus X, Super XX and Tri X **$10.49**

35mm DAYLIGHT LOADER

INCLUDING 5 CARTRIDGES **$4.95** IF PURCHASED TOGETHER WITH MINIMUM OF $7.95 WORTH OF BULKFILM

It's so simple to take advantage of the exceedingly low cost of 35mm bulkfilm and to load any desired length into a standard Eastman cartridge. First few reloads already make loader pay for itself. Loader alone with 5 cartridges, $5.95. *Sh. Wt. 4 lbs.*

DELUXE LOADER, with automatic counter, accepts also Leica, Contax cartridges — $10.95 or add $5.00 to Leader comb. offers.

FREE FILM TONGUE CUTTER with your order for $5.00 or more of bulkfilm or $4.25 worth of bulkfilm plus loader. For perfect shaping of tongue to assure smooth loading. Must be requested at time of purchase.

35MM ANSCOCHROME INCLUDING PROCESSING FOR ASA 128

Thanks to Spiratone's exclusive high speed processing service, you can now take fast COLOR action shots, shoot COLOR in poor light—at speeds higher than were possible with b&w film only a few years back!

HI SPEED (ASA 64, 128) PROCESSING of your 20 exp. 35mm Anscochrome—$1.25 (mfg. 25c extra). ea. **$2.59** ppd. 3 for **$7.59**

Save on fresh 35MM ADOX FILM IN CARTRIDGES AND BULK

Your choice of KB14, KB17, KB21 *Shipping Charge 10c*

20 exposure reload 60c | 3 or more (may be assorted) 50c each
36 exposure reload 85c | 3 or more (may be assorted) 70c each

50 ft. $3.75, 100 ft. $6.89 — *Shpg. Chgs. 25c per 50 ft.*

Exclusive Spiratone Values! LEATHER GADGET BAGS

Made by the foremost manufacturers in the field, and exclusively offered by us, through a special purchase, below or close to the usual wholesale prices. These bags are all brand new first class merchandise not to be confused with "seconds" or "closeouts" of inferior leather bags. *Shpg. Wt. of Gadget Bags: 2, 4, 6, 6 and 6 lbs.*

The SP1 and SP2 bring within the reach of every photographer ample size leather gadget bags, with large outside pocket, adjustable shoulder strap, rich saddletan shade, solid brass hardware, and an adjustable inside partition.

SP1 measures 7x9¼x4¼ and is priced at half of list **$4.89**

SP2 measures 8½x10½x4" and stands comparison with $15.00 to $20.00 bags. **$6.89**

SP5A. A topgrain bag for the advanced amateur or professional, large enough for press cameras (10" x 12" x 5"), or for taking "both cameras" along. "Wraparound" zipper! If you couldn't afford that $30.00 bag, you won't pass up the SP5A. **$11.95**

SP6. An over-sized genuine cowhide press-bag 10½" x 14" x 5", largest size available in gadget bags costing normally $40.00 to $50.00. Adjustable strap runs around bottom of bag—no equipment too heavy for this bag! Wraparound zipper, large inside partition 6½ x10", outside pocket, tripod-holding straps on bottom, shoulderpad. We'd bet you'd only expect to pay that little only for a plastic bag, for the cowhide SP6 is only **$15.95**

SP6X-PANDO, the Spiratone miracle bag that G-R-O-W-S, always making room for new equipment. Same size as the SP6 when X-PANDO zipper is closed, you can add a full 4" to the bottom width, an 80% increase is needed! **$19.95**

SYNCH YOUR OLD CAMERA

Ship. Wgt. 2 lbs.

- Fully adjustable mechanical tripper, requires no installation, works through standard cable release socket of most old cameras. Has fitting for standard flash cord.
- Allows adjustment for flash bulbs and zero (X) delay for Strobe.

$2.49 PPD.

Tripper with BC Fan Flash, with ejector, tester $6.95

10 FT. CABLE RELEASE $4.49

with softscrew and booster spring

A sturdily constructed German cable for remote control work to operate with any Kodak or Compur type shutter. Imagine the many new possibilities this release opens up for you—whether you photograph wild animals, unsuspecting children at play or take a self-portrait, you'll find this release a valuable accessory. (Leica model add 25c.) *Shipping Cost 25c.*

Other long Cable Releases with setscrew.

40" $1.50 60" $2.50 20 ft. $7.95 40 ft. $12.49

KOILED FLASH CORD $1.98

- Now available for most shutters. *Sh. Chg. 10c*
- Patented coiled cord extends to 4 ft., yet coils up without effort to only 7".

So handy when you want to hold flash away from camera, place electronic flash closer to subject than camera! Available with standard polarized household type plug for Heiland, etc., and prong-type for Kalart to fit Compur, Prontor S, ASA (Kodak), Solenoid, Argus C3, C4, Realist, Praktiflex and Exakta synchronized terminals. *Name gun camera when ordering.*

NEW KOILED CORDS: Rollei Lock, Nikon S 2, Canon, Leica 3F, M3 **$2.25**

4 ft. Koiled Cord with male and female Compur fittings, fits all Compur cords **$2.39** ppd.

MINUS LENSES for TELEPHOTO EFFECTS

If you have a camera using, or capable of using a bellows or extension tube set, you will want to invest in Minus Lenses for the thrill of taking telephoto shots without buying a regular telephoto lens, or extreme telephoto shots in conjunction with your telephoto lens, for example, a single Minus 4 lens makes your 135mm telephoto into a 270mm telephoto—several combinations will produce a variety of effects. Minus Lenses improve the perspective in portraits, too, by lengthening the effective focus length.

Thousands of Exakta, Praktica, Contax S and Leica, Canon owners with reflex housings find Minus Lenses most useful accessories.

Minus Lenses are mounted in Metal Rings and are sold in sets of three (at your selection) or four. Available in Minus 1, 2, 3, and 4. *Shipping Charge 10c.*

	PER 3	PER 4
SER. V	$3.60	$4.70
SER. VI	$4.35	$5.65
SER. VII	$6.00	$7.80

SAVE 50% AND MORE! POLARIZING SCREENS AND FILTERS

The most useful lens accessory made, equally suited for ALL color and b&w films. Eliminates reflections in greenery, water, show-windows, increases contrast between cloud and sky, the ONLY sky filter usable with Kodachrome, Anscochrome, Ektachrome. Polarizing Screens have double threaded rings to allow use of extra filter or closeup lens, handle for convenient adjustment of maximum polarizing effect. *Sh. Ch. 10c*

w o Pola Screen | w Pola Screen

	Polariz. Filter	Polariz. W/O Viewer	Screen with Viewer
Ser. IV	1.49	3.75	—
Ser. V	1.49	3.75	—
Ser. VI	1.98	4.75	5.49
Ser. VII	2.79	5.75	7.99

Sensational Sale in Bayonet Mount PARALLAX CORRECTING CLOSE-UP SET FOR ROLLEI F:3.5 MINOLTA AUTOCORD

Perfect closeups every time—sets fit cameras without any adapters are guaranteed to equal $20.00 sets in performance ±1 set focuses from 38" to 20" ±2 set from 20" to 13". *Sh. Ch. 10c*

$2.95 BOTH FOR $5.79

Coated Bayonet Filters: Red, green, yellow, skylight 80B, 85C $2.98 ea. 3 for $8.49

SPIRATONE, INC., 49 WEST 27th ST., NEW YORK 1, N. Y.

FOR ALL **8mm** AND **16mm** FANS!

SHOOT and PROJECT WIDE SCREEN SPECTACULARS with your own camera & projector

KINOSCOPE

WIDE SCREEN SYSTEM

If you've ever dreamed of adding that professional realism you see only in Cinemascope wide-screen movies, here's **KINOSCOPE**, the ideal attachment to your camera and projector, that makes it possible! Get 50% more horizontal sweep, with less panning, lower film costs. Made by the same people whose Anamorphic lens is used in your neighborhood theater. **KINOSCOPE** gives you a realistic 2:1 picture ratio for the most startling movies you ever thought possible. Wonderful for color of course.

THIS IS IT . . . and easy to use too!

ONE LENS DOES IT ALL

For 8mm Camera & Projector* . **$27.95**

For 16mm Camera & Projector** **$34.95**

FITS ANY CAMERA AND PROJECTOR

*Fits Series C Filter Adapter

**Fits Series V Filter Adapter

If adapter needed, name camera and lens and enclose $1.45 add'l.

4 pc FAMOUS MAKE 8mm EDITING OUTFIT $10.95

A value like never before!

SAVE $10.55

Outfit contains Projection Editing Viewer, with bulb, pair of rewinds with brakes, all metal splicer, all ready for simple mounting on board or table (not supplied). Can you afford to pass up such a value? *Sh. Wt. 6 lbs.*

Same outfit, but with automatic splicer **$12.95**

SUPER DELUXE 8mm EDITOR

$14.95 Same viewer

rewinds as above, but with automatic splicer, plus metal base—a $26.00 5 pc. set. *Sh. Wt. 6 lbs.*

Same outfit, but with new Folding Rewinds, for maximum compactness **$16.95**

8mm ACTION VIEWER

$16.89

• Projects brilliant 2 x 3" pictures in full action on the built-in groundglass screen—not just one frame at a time, but in continuous motion.

16mm Mod. $17.95

A viewer which makes editing a real pleasure. Easy to thread, scratch-proof, scientific ventilation of lamp-housing — really a blessing for movie fans with a limited budget who know they'd have to spend $40.00 and up for a viewer like it!

Sh. Wt. 4 lbs.

CINE TITLER

REG. $5.95 — For 8mm & 16mm — $3.59

SAVE 40%

Titles add action, provide continuity for your movies! Yet making titles is so simple with the Cine-Titler! Sturdy metal construction. Auxiliary lens for exact focus. Photograph picture postcards, titles of your own design: you can even shoot animated titles—an instruction booklet accompanies every titler.

If purchased at the same time as Action Viewer, Action or Super Deluxe Editor

Shipping Weight 4 lbs.

Titler alone $4.64

Light Att. for Titler $3.95

SALE IN METAL REELS and CANS

8mm — 200 ft. sets 6 for 2.99; 400 ft. sets 5 for 3.49; 800 ft. sets 5 for 2.98

16mm — 400 ft. sets 4 for 2.89

Ship. Wt. per lot 5 lbs.

8mm PROJECTION EDITING VIEWER

You'll more than ever enjoy editing your movies when you use this neat, all-metal, electric editing viewer. It projects a clear image on the groundglass, makes possible viewing from a comfortable distance.

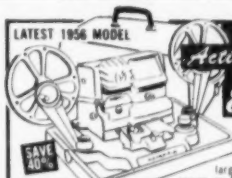
$6.95

Shipping Weight 8 lbs.

LATEST 1956 MODEL — ALL-METAL PORTABLE

Action EDITOR for 8mm $23.95

$28.95 for 16mm



SAVE 40%

Streamlined and most modern editor provides large, bright 2" x 3" projected image in full motion. All-steel automatic splicer has built-in scraper. Fold-away rewind arms make for extreme compactness.

Shpg. Wt. 10 lbs.

FREE with Portable Editor. 100 ft. movie feature — Value $2.75

Deluxe Model, with exclusive focusing and framing controls, and luxurious carrying and storage case, only 13" x 12" x 9": 8MM MODEL Reg. $45.28 $28.95 — 16MM MODEL Reg. $50.31 $31.95

8MM POCKET TITLER and CLOSEUP DEVICE

$4.95 SAVE 50%

FREE WITH POCKET TITLER: 20 Titling Cards, 10 color slides!

Makes any title on the spot, catches those otherwise impossible closeups of flowers, insects without any need to measure or focus, reproduces 35mm Kodachromes on 8mm film! Completely collapsible, with precision ground lens, the Pocket Titler screws directly into 8mm Brownie, or into Tiffen "C" adapter ($1.25 extra for any camera) or Ser. IV adapter.

Name make, model, speed lens or adapter when ordering. Shpg. Chge. 30c.

MATCHED 8mm f:1.9 LENS SET $34.95

Equip your 8mm movie camera with these fast, new, coated, color corrected f:1.9 lenses—a 7mm universal focus wideangle and a 1½" telephoto in a focusing mount! Both lenses have such expensive features as click-stops, filterholder! Regularly sell for double.

Shipping Charge per lens, 25c

f:1.9 Wideangle alone $19.95 f:1.9 Telephoto alone $17.95

3" F:1.8 ULTRASPEED TELE for 16mm $27.50

Coated, color-corrected, in focusing mount, clickstops, fits all 16mm Revere, Bolex, B&H cameras. *Shpg. Chge. 25c*

Matching objective for Bell & Howell $4.95

PORTABLE CRYSTAL-BEADED 30x40 TRIPOD SCREEN

LOWEST PRICES EVER

$7.69

- Crystal-beaded Pyrozilyn surface.
- Screen raises and lowers on elevating rod, assuring positive alignment.
- Carrying handle sets automatically for balanced carrying.

Despite higher steel prices, Spiratone continues to offer you the biggest bargains in screens ever! Same quality as before, and as praised by thousands of movie and slidefans. Metal can has beautiful scratch-resistant finish. Sturdy tripod is plated and has protective rubber tips. Thousands of these screens are in use, not only by amateurs, but by clubs, churches, colleges as well.

Screen Size		Sh. Wt.
30" x40"	7.69	10 lbs.
40" x40"	9.18	11 lbs.
37" x50"	10.84*	14 lbs.
50" x50"	12.97*	15 lbs.
52" x70"	24.95*	

*Shipped Railway Express

"WIDESCREEN" MOVIE MASKED TAPED SCREENS: 25x50" $14.95* — 30x60" $19.95*

40 x 40 SILVER TRIPOD SCREEN $12.95

½" f1.9 NORMAL FOC. MOUNT 8mm LENS

$12.95 PLUS YOUR LENS

Whether you own a Keystone, Revere, Cinemaster, Defur, B&H Sportster or Companion 8mm camera, you can now trade your normal (12½ or 13 mm) slow f:2.5, 2.8, 3.5 lens for a brand new coated ½" f:1.9 lens with clickstops in one foot to infinity focusing mount! You can still set this lens at 10 feet and use its depth of field like a "fixed focus", but closeups can be accurately focused and distant shots will be sharper, too. When you bought your new camera, you would have had to pay $25.00 or more extra for such a lens!

Aux. WIDEANGLE lens only $4.95 Add'l.

1½" 3X CTD. TELE for 8MM $5.00

Not an auxiliary, but a **complete, coated, color-corrected** sharp-cutting prime telephoto, with diaphragm, in neat satin-chrome mount. Fits virtually all 8mm Revere, Keystone, Defur cameras, for all B&H cameras add $4.95. Name model when ordering. *Shipping Charge per lens 10c*

8mm f 2.8 WIDEANGLE Lens, coated, color corrected + Telephoto (above) — both for **$16.00**

Spiratone auxiliary TELEPHOTO and WIDEANGLE lenses

HUNDREDS OF THOUSANDS OF SATISFIED USERS — FOR COLOR FOR B&W

EXCLUSIVE FEATURES: Hard S-coating—superb color correction — same exposure and lens opening as usual—no installation — filterholders included — each lens in an elegant leather case, set in double case — easy-to-follow instructions — interchangeable adapters for use of most models on many different cameras — low prices that save you up to 50%.

for virtually all 35mm and 2¼ x 2¼ and Polaroid cameras

CONTAFLEX argus EDIXA

A Spiratone TELEPHOTO brings distant objects closer, helps fill **entire** negative or slide with important subject matter, crops out unwanted background, improves perspective in portraits.

Accessory Clip easily glued to most cameras 75¢

Accessory Clip for Argus C3, easily installed 1.00

A Spiratone WIDEANGLE adds coverage in cramped places, gets that extra area into the picture, wonderful for wide-screen landscape scenes, increases depth-of-field, for foreground to infinity sharpness, makes accurate focusing unnecessary!

UNIVERSAL AND CLOSEUP (+1, +2, +3) FINDER, the most versatile finder ever made, matched to your **normal** 50mm or 46mm lens, telephoto and wideangle Aux. Lenses. Has parallax correction to 10' for use with +1, +2, +3 closeup Lenses, and from three feet to infinity. $9.95

BOLSEY Signet — Each finder, telephoto or wide-angle $3.95 (both for $7.49)

SET of BOTH LENSES in double leather case $29.95

Shipping Charge 60c

EACH LENS in leather case $16.95

Shpg. Chg. 15c

WIDEANGLE BUYS!

FAMOUS GERMAN — WIDEANGLE FOR 4x5"

$15.95 *Shpg. Cost 15c* IN FAMOUS MAKE X-SYNCH SHUTTER

Covers approx. 85 degrees, and one half of the lens can be removed, converting it into telephoto double the original focus length.

Commercial photographers and advanced amateurs alike have waited for just such a buy! Made by Leitmeyr, an old-time German optical manufacturer, the 105mm f:6.8 coated wideangle anastigmat is for the 4x5 press camera owner just "what the doctor ordered". The popular shutter has speeds to 1/200th, B and delayed action, and built-in flash. Lensboard for Graphic, state model, $2.00

65mm WIDEANGLE for 2¼ x 3¼ $19.49

In famous make 8 speed SV-MX shutter, to 1/300 for flash and strobe.

Another Leitmeyr made wideangle lens, 65mm f:6.8, covers about 85 degrees on the 2¼x3¼ negative. Its symmetrical construction permits use of either half of the lens as a 130mm telephoto. Shutter is latest full synch. M-X type with delayed action, cable release socket, alone a $25 value. Lensboard for Graphic (state model) $2.

Shipping Charge 25c

All prices include excise tax. Postage and insurance MUST be prepaid, even when no shipping weight is stated — overpayment will be credited in full. Everything listed is brand-new (unless otherwise stated) and fully guaranteed against defects. 25% deposit on C.O.D.'s. Items marked 'Free', 'Premium' or 'Bonus' MUST be requested at time of purchase. Foreign orders welcome — allow for extra handling charges. When ordering accessories, be sure to name your camera, lens, shutter!

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49 WEST 27th ST., NEW YORK 1, N. Y.

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1957 High-School Photo Contest

(Continued from page 89)

ducted by Mrs. Vinette for the benefit of those who want to put even more time into photography.

The high spot of the Hamilton photo course is the Annual Photographic Salon presented by the Camera Guild, in which the students enter their best works. Before the exhibition, the photographs are screened by the judges, who award ribbons to their choices. The prints are then hung at the school and visitors get a chance to vote for their favorite entries. The six judges who formed last year's panel were Fred Archer, Will Connell, C. K. Eaton, Seymour Elkins, Edward Kaminski, and Ray Jones of Universal-International Studios. Merchandise prizes are donated by local camera shops.

Four years ago, when Marvin Silver signed up for the course, he had no thought of making photography his lifework. All he wanted was the necessary art credits for graduation. Today, however, Marvin is an outstanding young photographer who has won an accumulation of prizes and honors totaling over $1400 in face value.

Last year Marvin won two first prizes of $50 each in the Scholastic-Ansco Photography Awards and two $10 prizes in Eastman Kodak's National High School Photography Awards. Then he topped that record with the four first places in the most recent Scholastic-Ansco Photography Awards and his winnings in the POPULAR PHOTOGRAPHY High-School Photo Contest. In addition to these national awards Marvin has also won many prizes in local contests and in his school's Annual Photographic Salon.

Of Marvin, who, she considers, is one of the most outstanding students she has ever taught, Mr. Vinette says, "He combines a wonderful feeling for pictures with good technical skill. He's very creative, wonderful with people, and not a bit shy or reluctant to photograph strangers as so many students at that age are.

"Marvin showed an early grasp of composition and developed a feeling for lighting which often takes a long time to acquire. He has always been very modest about his achievements and very generous with other students, ever willing to help and share his knowledge with them. As a student instructor with beginners, Marvin was the best."

Marvin, now 18, attends Santa Monica City College and plans to study every subject that might possibly be of help toward his goal—a career in photojournalism. He currently uses a 35-mm Alpa camera fitted with a zoom finder and three lenses, a 50-mm f/1.8 normal lens, a 38-mm f/3.5 wide-angle lens, and an 80-mm f/2.8 telephoto. He uses an Omega B-6 enlarger in his darkroom.

In his photography Marvin favors the natural approach as against the stilted, posed shot. Before shooting he becomes friendly with his subjects to gain their confidence. Then he begins shooting inconspicuously by available light. This young photographer says, "I have no rules because I don't think there should be any rules in photography. If you like something, you should just take it and not worry whether this line will bisect that line or whether your instructor will like it."

For Marvin, this policy has paid off extremely well.—

CALENDAR OF EXHIBITIONS

*Conducted according to the recommended practices of the Photographic Society of America.

3rd Associated Indian International Exhibition of Photographic Art*, Camera Pictorialists Ahmedbad, Rang, Kala Sangh, Photographic Society of Surat, Photographic Society of India, Camera Pictorialists of Bombay, India.
Closes September 15, 1956.
For complete information and entry blanks, write D. C. Engineer, Hon. General Secretary, 3rd Associated Indian International Exhibition, Camera Pictorialists of Ahmedabad, 'Sarang,' Tolak Nagar, Ellis Bridge, Ahmedabad-7 (India).

4th Luxembourg International Color Slide Exhibition*, Camera Luxembourg, Grand Duchy of Luxembourg.
Closes September 17, 1956.
Entry fee $1, four slides allowed.
On exhibition in Luxembourg, October 9 through 22, 1956.
For information and entry blanks, write Rene Jentgen, Exhibition Chairman, 50 Rue Felix de Blochausen, Luxembourg, Grand Duchy.

5th International Exhibition of Photographic Art in Mexico, Club Fotografico de Mexico, San Juan de Letran, Mexico.
Closes September 18 (prints); September 29 (color).
Entry fee $2, prints; $1, slides.
On exhibition at Palace of Fine Arts, Mexico, D. F., October 18 through November 8, 1956.
For information and entry blanks, write Jose Lorenzo Sakany, Salon Chairman, Club Fotografico de Mexico, San Juan de Letran 80, Mexico 1, D. F.

20th International Salon of Photography*, Foto Club Argentino, Buenos Aires, Argentina.
Closes September 21, 1956.
Entry fee $1, four prints allowed.
On exhibition at the Witcomb Gallery, 760 Florida St., Buenos Aires, November 5 to 17.
For information and entry blanks, write Foto Club Argentino, Witcomb Gallery, at the above address.

16th International Focus Salon of Amsterdam, Holland.
Closes September 25, 1956.
Entry fee $1, four prints allowed.
On exhibition at the Art Gallery of the Painters Association "Arti et Amicitae," November 3 through 18.
For information and entry blanks, write Focus A. G., Wilhelminalaan 16, Haarlem, Holland.

9th Magic Empire Color Slide Exhibit*, Tulsa Camera Club, Tulsa, Okla.
Closes September 29, 1956.
Entry fee $1, four slides allowed.
On exhibition at Philbrook Art Center, Tulsa, October 15, 16, and 22, 1956; at Veterans Hospital, Muskogee, October 19.
For information and entry blanks, write Frances R. Elsperman, Exhibit Director, 706 S. Cheyenne, Tulsa, Okla.

5th Salão Interbancario de Arte Fotografica, Lisbon, Portugal.
Closes September 30, 1956.
Entry fee $1, four prints allowed.
For information and entry blanks, write Comissão Organizadoro Do, V Salão

grand central camera ALL

35mm CAMERAS	NEW	USED
Argus C3, case and flash	$66.50	$34.95
Canon with 50mm Zunow F:1.1	485.00	291.00
Canon IV-S2, F:1.8 Rfdr	284.00	139.00
Canon V 50mm F:1.2 Canon	450.00	335.00
Canon V 50mm F:1.1 Zunow	495.00	385.00
Contax II, Sonnar F:2		64.50
Contax III, Sonnar F:2		66.50
Contax IIA with 50mm Zunow F:1.1	485.00	375.00
Contax IIA, Sonnar F:2	298.00	184.00
Contax IIA, Sonnar F:1.5	318.00	188.00
Contax IIIA with 50mm Zunow F:1.1	519.00	399.00
Contax IIIA, Sonnar F:1.5	348.00	199.50
Contaflex F:2.8	149.00	89.50
Contaflex II F:2.8	179.00	109.50
Exakta VX with 50mm F:1.5 Angenieux	279.50	167.70
Exa F:2.8 Wester	84.50	37.00
Exa F:2.8 automatic Westener	89.50	55.00
Graphic 35 F:3.5 Case & Gun	89.75	45.00
Kodak Bantam Special F:2		61.00
Kodak Pony F:4.5 synch	29.75	10.75
Kodak Signet, Ektar F:3.5 Rfdr	75.00	38.50
Kodak Retina IIA, F:2 Rfdr	127.50	66.50
Kodak Retina IIC, F:2.8 MX	104.50	60.00
Kodak Retina IIIC, F:2 Ex. Met.	142.50	105.00
Leica IIIA, F:2 Rfdr		73.75
Leica IIIC, F:2, Rfdr		93.50
Leica IIIF with 50mm Zunow F:1.1	439.50	263.70
Leica IIIF with 50mm F:1.2 Fuji	389.50	221.70
Leica IIIF, Elmar F:3.5	237.00	122.95
Leica IIIF, F:2	336.00	140.95
Leica M3	288.00	172.50
Leica M3 with 50mm Zunow F:1.1	594.50	356.70
Leica M3 with 50mm F:1.2 Fuji	479.50	287.70
Minolta A, F:3.5	49.95	25.00
Minox III, F:3.5 ctd	119.00	60.00
Minox IIIS F:3.5 synch	139.50	72.95
Nikon S-2 with 50mm Zunow F:1.1	495.00	297.00
Nikon S-2 with 50mm F:1.4 Nikkor	365.00	219.50
Praktina FX with 58mm Zeiss Biotar F:2	297.50	178.50
Ricoh 35, case & flash	59.50	33.25
Robot Royal 36	329.95	199.50
Super D with 50mm F:1.5 Angenieux	269.50	161.70
Voigtlander Prominent F:2	220.00	97.50
Voigtlander Prominent F:1.5	270.00	134.95
Voigtlander Vitessa L, F:2.8	139.50	81.50
Voigtlander Vitessa, F:2	127.50	69.50
Voigtlander Vito IIA F:3.5	54.50	30.75

SLIDE PROJECTORS		
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Revere 555, 500W, case	89.95	56.75
Revere 888, 500 W autom., case	144.50	75.95
TDC 'Headliner' 300W, Selec.	49.99	16.75
TDC deluxe 'D' 300W, Selec.	67.50	27.75
TDC Duo 2¼x2¼ & 35, 300W	67.50	27.75
TDC Stereo Project-or-View	144.50	75.25
Viewlex Project-O-Matic	69.95	42.50

REFLEX & ROLLFILM CAMERAS		
Exakta 66, Tess F:2.8	319.50	174.95
Graflex B.R.B. 2x3, F:4.5		36.00
Graflex B, 3x4, F:4.5		30.00
Graflex Super D 3x4, automatic	299.50	96.00
Hasselblad F:2.8	379.50	199.50
Kalloflex Automatic	119.50	69.50
Kodak Chevron, F:3.5 Rfdr	198.50	114.50
Kodak Medalist, Ektar F:3.5		49.95
Kodak Medalist II, Ektar F:3.5		99.50
Mamiyaflex Auto., F:3.5 ctd	68.00	
Master Reflex, F:3.5 ctd	185.00	86.00
Minolta Autocord, F:3.5	99.50	55.75
Polaroid Highlander	69.95	32.00
Polaroid Speedliner 95	89.75	42.50
Polaroid Pathfinder 110	249.50	129.50
Primaflex, Tessar F:3.5 ctd		91.00
Ricohflex F:3.5 ctd.	79.95	17.50
Rolleicord IV, Xenar F:3.5		61.95
Rolleicord V, Xenar F:3.5 MX	134.55	72.50
Rolleiflex Auto, Tessar F:3.5	224.50	84.95
Rolleiflex Auto, Xenar F:3.5	214.40	71.95
Rolleiflex Standard, Tess. F:3.5		46.00
Super Ikonta A, Tess 3.5	99.00	40.00
Super Ikonta B, Tess 2.8	139.00	61.75
Super Ikonta BX, Tess 2.8	163.00	75.95
Super Ikonta C, Tess 3.5	114.00	54.95
Voigtlander Bessa II, Heliar 3.5	164.50	96.50
Zeiss Ikoflex F:3.5	99.00	65.00

8mm MOVIE CAMERAS & PROJECTORS		
B & H 220, 10mm F:2.5	39.95	21.25
B & H Companion F:2.5	89.95	33.50
B & H 134 TA, Tri-lens F:2.5	139.95	65.50
B & H Mag 172 B F:1.9	164.95	86.95
B & H 172 C 75mm F1.5 & 13mm F1.4 & 1½" F1	314.50	188.70
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Cine Kodak Brownie F:2.7	29.95	17.50
DeJur Fadematic, Mag. F:2.5	127.50	49.75
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Revere Mag. F:2.5	99.50	48.00
Revere 80, F:2.5	97.00	39.50
Revere 84, Turret, F:2.5	122.50	45.00
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Wollensak 23, Mag. 3 lenses	239.50	131.50
B & H 253 'Monterey' 500W	79.95	42.25
B & H 'Regent' 500W, case	159.95	87.00
DeJur 750, case	159.50	69.25
Keystone K 100 latest, case	99.50	55.75
Keystone K95M, wide-field	129.50	63.50
Keystone K 109, splicer, case	169.50	70.25
Kodak Brownie, case	62.00	34.25
Revere 85, 500W, case	114.50	45.50

16mm MOVIE CAMERAS & PROJECTORS		
B & H Autoload, Mag. F:2.5	174.95	57.50
B & H 70D, Turret F:1.9		116.00
B & H 70DL, Turret F:1.9	365.00	206.00
B & H 70DR, F:1.9, latest	385.50	
Bell & Howell 70-DR 10mm F:2.2 & 1" F:0.95 & 3" F:1.5	474.50	284.70
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Cine Kodak K100, F:1.9	269.00	166.50
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Keystone K50 Mag. F:2.5	129.50	59.00
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Pathe Super 16, F:1.9	511.00	215.00
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Victor III, F:2.5, 100'		32.00
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CANON V	NEW	200.00	249.50	269.00	569.50	325.00	284.00	244.50	179.50
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40mm f3.5 Macro-Kilar	229.50	189.50	155.00
58mm f2 Carl Zeiss Biotar Automatic	392.00	254.50	189.00
50mm f1.9 Schneider Xenon Automatic	398.70	259.00	185.00
50mm f2 Westagon Automatic	336.50	219.50	159.50
50mm f2.8 Westanar Automatic	296.50	179.50	139.50
55mm f1.9 Steinheil Quinon Automatic	298.70	259.50	199.00

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104.63

35mm. Front lens element interchangeable with W.A. & Tele elements (below). Combined RF and viewfinder. Sync shutter 1 to 1/500 sec. One stroke rapid film advance lever.

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35mm camera with f2.8 coated lens, coupled rangefinder, built-in flash synchronization. List price $89.50. Used

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ZUNOW 50mm f/1.1

249.50

for Leica & Canon or Contax & Nikon with your 50mm Summicron f2, 50mm Sonnar f1.5, or 50mm Nikkor f1.4 in trade.

This extraordinary lens is the world's finest and fastest lens for 35mm photography. You will be able to shoot in color where no one else can! And the results will be needle sharp! You can get "impossible" hand-held shots in available light! You can use the new slow, fine grain films as though they were "Tri-X"! You will never outgrow the Zunow f1.1 lens. 9 elements, click stops, depth of field scale built in.

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Brand new. Also known as Contax D, Pentacon, Hexagon, etc. Penta prism. Shutter 1s 1/1000. 58mm f2 Biotar Pre-Set.

58mm f2 Steinheil Quinar Automatic	199.95
50mm f1.9 Schneider Xenon Automatic	214.95
Pentacon with Automatic Westenar f2.8	129.50
Pentacon with Automatic Westagon f2	149.50
Pentacon with Automatic Xenon f1.9	222.50
50mm f2.8	69.50

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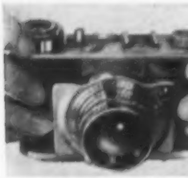

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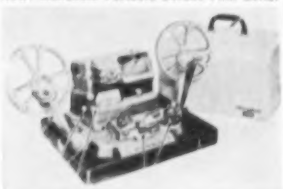

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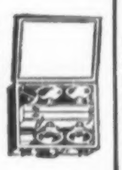

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Closes September 30, 1956.
Entry fee $1, four prints allowed.
For information and entry blanks, write 1st International Salon of Photographic Art of Merchant Marine, Airnavigation, and Fishing, Companhia Nacional de Navegacão, ruo do Comercio, 85 Lisbon, Portugal.

5th International Salon of Photography, Peña Fotografica Roarina, Rosario, Argentina.
On exhibition at Juan B. Castagnino Municipal Museum of Fine Arts, Rosario, Argentina, during October, 1956.

2nd International Exhibition "World Press Photo," Amsterdam, Holland.
Closes October 1, 1956.
No fee, number of prints in rules.
On exhibition at "Arti et Amicitiae" Galleries, Amsterdam, November 3 through 17.
For information and entry blanks, write "World Press Photo 1956," Mr. B. J. van Meerendonk, Ned. Ver. van Fotojournalisten, Keizersgracht 207, Amsterdam, Holland.

7th Worcestershire International Exhibition of Prints and Color Slides*, Worcestershire Camera Club, Worcestershire, England.
Closes October 3, 1956, prints; October 6, slides.
Entry fee $1, four prints or slides.
On exhibition at City Art Gallery, Worcester, October 27 through November 17.
For information and entry blanks, write C. J. Morrall, 27a Lichfield Ave., Newtown, Worcester, Eng.

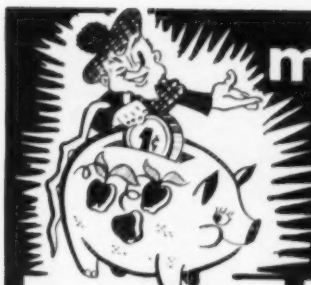
7th Camera Club International Color Print Exhibition, The Camera Club, London, England.
Closes October 6, 1956.
Entry fee $1, color prints only.
On exhibition at 23, Manchester Sq., London W.1.
For information and entry blanks, write E. C. Codd, The Camera Club at the above address.

4th Evansville International Color Slide Exhibit*, Fine Arts Camera Club, Evansville, Ind.
Closes October 8, 1956.
Entry fee $1, four slides allowed.
On exhibition at Evansville Public Museum, 216 N.W. 2nd St., on October 20, and at Dexter School Auditorium, 916 Dexter, November 8.
For information and entry blanks, write D. Lukemeyer, 825 Pine St., Evansville.

12th International Color Slide Exhibition, Chicago Camera Club, Chicago.
Closes October 8, 1956.
On exhibition at the Museum of Science and Industry on October 28 and November 3 and 4.
For information and entry blanks, write R. B. Horner, 2935 W. Rosemont Ave., Chicago 45.

Arizona*, Arizona State Fair, Phoenix, Arizona.
Closes October 10, 1956.
Entry fee $1.50, prints, $1, slides.
On exhibition at State Fair, November 3 through 12.
For information and entry blanks, write to the Arizona State Fair in Phoenix.

1956 Chicago International Exhibition of Photography*, Chicago International Photographic Salon Association, Inc., Chicago.
Closes October 13, 1956.
Entry fee $2, four prints allowed.
On exhibition at Chicago Museum of Science and Industry, Jackson Park, Chicago 22, November 3 through December 2.
For information and entry blanks, write Mary A. Root, 3314 Central St., Evanston, Ill.—▶



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10x10	A	SWSM	Reg	250	7.50
11x14	C	DWGL	2	50	3.75
11x14	C	DWGL	1	50	1.75
11x14	A	SWSM	Hi Sp	50	3.75
20x24	D	DWGL	2	50	12.50
24x30	E	DWSM	2, 3	125	34.50

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8x10½	D	Lt. wt.	2, 3	100	2.00
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Rosenfeld's Photo Supplies, 1304 Walnut St.
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NEW BOOKS

AVAILABLE LIGHT PHOTOGRAPHY, by H. M. Kinzer. Published by Universal Photo Books, 67 W. 44th St., New York City. Paper bound, illustrated, 119 pages, $1.95; cloth, $2.95.

Available-light photography has passed out of the experimental realm and has emerged as a respected and universal method of achieving good pictures under normal lighting conditions and in almost impossible situations. Here is a concise text-and-picture book which clears up the confusion over what available-light photography is and explains how exposure, film, camera, and developing affect the resulting picture. Mr. Kinzer presents photographs by both professionals and amateurs which illustrate the wide range of results made possible by this technique. Also included are chapters on color and available light, common errors and how to avoid them, and special exposure, developing, and film-speed tables. Anyone with a camera—even the simple, non-adjustable variety—will be able to make successful available light pictures if he follows the advice given in this book.

DAVID AND THE SEA GULLS, a story in pictures by Yolla Niclas, with text by Marion Downer. Published by Lothrop, Lee & Shepard Co., Inc., New York. Cloth bound, illustrated, $3.

This is a true and charming picture story of a young boy's outdoor adventures with the sea gulls on rocky Monhegan Island, off the Maine coast. Yolla Niclas met David several years ago and took these pictures over the period of two summers. The photographs are natural, intimate shots which are quite successful in carrying out the fragile story line.

NATURE PHOTOGRAPHY GUIDE, by Herbert D. Shumway. The Modern Camera Guide Series published by Greenberg: Publisher, 201 E. 57th St., New York. Paper bound, illustrated, 126 pages, $1.95.

The principles of close-up shooting are presented in terms of subject and equipment for the nature photographer. There are chapters on still photography and motion pictures. Every phase of plant, animal, and landscape photography is explored, as well as the problems of photoflashing animals at night. Ample illustrations by Shumway are included.

EXPOSURE. The Fundamentals of Camera Technique, by W. F. Berg, D.Sc., Ph.D., FRPS. Published by Focal Press, London. Distributed by American Photographic Book Publishing Co., Inc., 33 W. 60th St., New York City. Cloth bound, illustrated, 434 pages, $5.

Fifteen years ago the editors of the Focal Press, London, set out to create a set of standard works which would, taken together, constitute a complete manual of photography. Five years ago *Exposure*, possibly the most distinguished member of this family, made its first appearance. (There are now eight titles in this series. The other seven are: *Enlarging, Developing, Optics, Photo-Technique, Illumination, Sensitometry*, and *Retouching*).

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BRAUN HOBBY
Standard Automatic New 55.50 Demo 44.50
New 106.00 Demo 79.95
Slave Unit Unit (for ILS Model) Reg. 39.95 NOW 29.95
Ultrablitz Matador Model 1957 Reg. 99.95 NOW 59.50

UNSURPASSED PURCHASE!

Famous Make Camera
BEST BUY OF THE YEAR!
35mm Camera
Directly from West Germany, the birthplace of the 35mm camera. This is the only precision German 35mm camera made with
INTERCHANGEABLE LENSES
COUPLED RANGE FINDER
WIDE ANGLE AND TELEPHOTO LENSES AVAILABLE
a fabulous buy at only $66.95
Deluxe Eveready Case ... List $10.95 Our Price $7.95
• Needle Sharp f2.8 Lens • Click Stop Diaphragm
• Full MX Flash Synchronization • Film Speed Indicator
• Double Exposure Prevention • Built in Self Timer
• Die Cast Aluminum Body • Depth of Field Scale
• Rich Pebble Grain Leather Trim
• Single Window for easier Focusing
• Prontor SVS Shutter 1 to 1/300 Sec
• Detachable Back for Easier Loading

EXCHANGES KNOWN THROUGHOUT THE WORLD
PX
30 DAY ABSOLUTE MONEY BACK GUARANTEE
ONLY 10% DOWN! 10% on all C.O.D.'s
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WILLOUGHBYS GUARANTEED "SAFE BUYS"

New or Used—Whatever you buy at Willoughbys is a "Safe Buy"! You get a Guarantee that is backed by the Reliability and Prestige of the World's Largest Camera Store! Do as Millions do! Buy and save with confidence at WILLOUGHBYS!

ROWI pocket TRIPODS

No. 583. Tilt top. 10 sections. Closed 8 inches. Open 48 inches. Weighs 15 ounces. **8.75**

No. 591. Tilt top. 8 sections. Closed 10½ inches. Open 55 inches. Weighs 16 ounces. **11.85**

Smart, attractive, lightweight—ideal gift for those who want something different. Fit into pocket or gadget bag. Sturdy metal sections, with black enclosure. Rubber tipped.

Sale! Famous Make CHESTS For Movie Reels and Recording Tapes

No. 1—Holds 12 8mm 200 ft. reels and cans, or 12 5-inch recording tapes. List 3.25..**2.25**

No. 2—Holds 12 8mm 300 ft. reels and cans. List 3.95....**2.65**

No. 3—Holds 12 8mm 400 ft. reels and cans, or 12 7-inch recording tapes. List 3.95..**2.65**

No. 5—Holds 9 16mm 400 ft. reels and cans. List 3.95...**2.65**

(Prices do not include reels and cans)

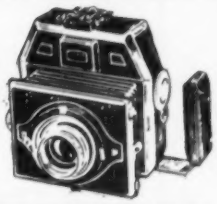
All steel. Safe storage for reels, cans and recording tapes. Double safety catch. Identification panels. With convenient dividers.

MUSICAL WEDDING ALBUM

Regularly 11.00 **7.95**

Built-in music box plays "The Wedding March." Holds twelve 8 x 10 prints. Beautifully textured white cover.

AT ½ PRICE! *Sensational Value!*



BERTRAM

2¼ x 3¼ LENSMASTER CAMERA

Complete Outfit — 879.00 List

BRAND NEW **439.50**

Includes...

- BERTRAM LENSMASTER CAMERA
- 105mm SCHNEIDER XENAR f/3.5 COATED LENS
- 65mm SCHNEIDER ANGULON f/6.8 WIDE ANGLE LENS
- 75mm SCHNEIDER XENAR f/3.5 LENS
- 180mm SCHNEIDER TELE-XENAR f/3.5 LENS
- FOUR FILTERS
- LENS SHADE AND SPORTSFINDER
- DELUXE COMBINATION CARRYING CASE

Takes Graflok accessories. Each lens is automatically connected to the rangefinder, and the viewfinder automatically matches the lens in use.

Famous Make 5 x 7 CONTACT PRINTER

List 24.48 **13.95**

Instantaneous on-off switch. Opal glass, no hot spots. Perfect margin adjustment. With one red 7½ watt bulb.

Famous Make All Steel PAPER SAFE

10.95 List

SALE 7.95

No. 10. We've sold thousands. Has 3 shelves for 8 x 10 paper, and 4 oversized shelves for 5x7. Door closes automatically.

Famous Make 2¼ x 3¼ ENLARGER

List 87.50 **52.50**

With Elgeet 3½" f/4.5 coated lens, iris diaphragm and click stops. Brand new. Built-in distortion control. Horizontal or vertical projection. 18 x 25 inch baseboard. 75 watt opal bulb.

Famous Make 35mm ENLARGER

List 74.50 **44.95**

With Elgeet 2" f/4.5 coated lens, iris diaphragm and click stops. Brand new. Superb performance on prints from contact size to 11 x 14 on baseboard. Aluminum die-cast double condensers.

Sale! LIMITED QUANTITIES! PLAUBEL MAKINA

2¼ x 3¼ Camera with Anticomar f/2.9 Lens

List 408.50 **189.50** Brand New

It's known the world over as "The Rolls-Royce" of cameras. Compur M-X shutter. With Ground Glass Panel and Film Pack Adapter.

Accessories for the Plaubel Makina—Sale Priced!

WHILE THEY LAST!

	LIST	SALE
STANDARD CARRYING CASE	$60.00	$40.00
COMBINATION CARRYING CASE	79.50	52.50
CUT FILM HOLDER	3.00	2.25
AUTOMATIC ROLL HOLDER, 2¼ x 3¼	22.50	18.00
AUTOMATIC ROLL HOLDER, 2¼ x 2¼	22.50	18.00
AUTOMATIC ROLL HOLDER, 35mm	40.00	30.00
19cm TELE-MAKINAR f/4.8 LENS	150.00	109.50
73mm WIDE ANGLE ORTHAR f/6.8 LENS	96.25	72.00
FILTERS: LIGHT, MEDIUM, DARK YELLOW, RED, GREEN, ORANGE, BLUE, U.V.	10.00	6.00
SUNSHADE	7.50	5.00
MAKINA FLASHGUN	42.50	30.00

Special Purchase and Sale! 2x2 METAL SLIDE FILE

Reg. 2.95

1.69

Keeps your 2 x 2 slides safe and orderly. Holds 150 glass or 300 cardboard slides. Index in lid. Shipping weight, 4 pounds.

Famous Make ENLARGING EASELS

8 x 10 List 5.50 **3.45**

11 x 14 List 7.75 **4.95**

Steel masking bands, adjustable to all sizes. White enamel base.

HIGH PRICES PAID FOR USED CAMERAS AND EQUIPMENT!

GET OUR HIGH TRADE-IN QUOTATIONS! MAIL ORDERS FILLED — ADD POSTAGE

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AWON PHOTOGRAPHIC WHOLESALERS!

FRESH COLOR FILM

This 1957 dated film is in its original sealed package *fully guaranteed by the manufacturer.* Day, or Tung. Price includes processing & mounting (35mm). MINIMUM ORDER—3 ROLLS.

Size.	Koda-chrome	McGregor Color	Vitacolor
8mm x 25' dble. roll	$2.60	$2.25	$2.30
8mm x 25' dble. mag.	3.60	3.50	3.50
16mm x 50' mag.	6.40	6.35	6.25
16mm x 100' roll	6.00	6.50	6.35
35mm x 20 exp.	2.70	1.85	1.79
35mm x 36 exp.	4.00	3 for 6.50	3 for 6.50
35mm x 12 exp.	....	1 6 for $5	....

FRESH MOVIE FILM

1957 dated, fast, fine grain, panchromatic ASA 50. Prices include new fast processing service.

8mm x 25' dble. roll	$1.10
8mm x 100' Bolex dble. roll	3.50
16mm x 50' mag.	1.75
16mm x 100' roll Ansco	2.75
16mm x 100'	2.50
16mm x 100' Kodak Plus X	2.95
16mm x 50' roll, Plus X	1.65
8mm Mag. B & W	2.00
16mm x 50' mag. E.K. X or XX	2.25

BUY SIX . . . GET ONE EXTRA FREE

KODAK 16mm MOVIE Kodak Processing included

G.B. Kodachrome 16mm x 100' Orig. Pack . . . $5.95
G.B. Kodachrome 16mm x 50' Mag. Day. . . . 4.25
Super X 16mm x 50' magazine . . $2.50; 3 for 6.75

ONLY AT AWON!!!

McGREGOR B&W MOVIE FILM

• Fast—ASA 50 • Fine Grain • Prices include processing

8mmx25' dble. roll $1.50* 16mmx100' roll $3.00
*BUY 6 . . . GET ONE EXTRA . . . FREE!

COLOR FILM MFR. PACKS UNDER AWON LABEL!!!!

Late 1957 Date. Price includes processing & mtg. All Kodachrome filters can be used with this film.

8mm x 25' dble. . . . . $2.25 ea. ; 3 for $6.50
35mm x 20 exp. . . . . $1.75 ea. ; 3 for $5.00
16mm x 50' roll . . . . . $2.95 ea. ; 3 for $8.25
8mm dble. or 16mm x 100' roll $5.50 ea. ; 3 for $16

FREE! FREE!

With every order of $25 or more (except Kodachrome)—you get a FREE 1-year subscription — $4 value to Modern Photography or another monthly Camera magazine.

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Brand New
Weston Master II Exposure Meter
Reg. $33.45
SPECIAL $17.95
complete with leather eveready case

ANSCOCOLOR

1956 Date - Day. or Tung.

35mm x 112' . . . $18.95
35mm x 50' 9.95
35mm x 27½' . . . 6.95
35mm x 20 exp.
In metal cart. . ea. 1.20
6 for $5.50; 12 for $10
35mm x 50' Tung. 6.00

16mm x 400' BULK KODAK

ASA 24—your choice of single or double perforation.
SPECIAL $6.95

Lantern Slide Plates

36 per box
3¼x4" or 2x2"
2 boxes for $1
11x14 6 per box $1.50

MOVIE—QUANTITY DISCOUNTS

B&W ASA 50. Reversal. No Processing.

SIZE	54 Rolls	27 Rolls	15 Rolls
16mm x 50'	$19.95	$10.95	$ 5.95
*16mm x 100'	49.50	29.50	17.95

*Camera Spooled.

AERIAL FILM Recent date! In original metal containers.

KODAK XX	KODAK TRI-X
5¼"x50' . . . . . 4 for $1	5¼"x20' . . . . . 2 for $1
5¼"x20' . . . . . 2 for $1	5⅛"x50' $1.10
5⅛"x50' $1.10	7¼"x62' $2.98
7"x125' 5.95	

AERO EKTACHROME ASA 40

with 1½ gallon processing kit

5¼ x 20' . . . $5.95 5¼" x 40' . . $8.95
7 x 18' . . . . $5.95 35mm x 37½' $5.95
FREE Compensating Filter with any of above!

35mm Fresh Bulk Negative Safety

Kodak Plus X, Sup XX, Kodak Weston 24 Infra Red Microfile, Ansco ASA 50 or DuPont #1, #2 or #3
100' . . . $1.98 ea. 400' $7.50
FREE, 100' of ASA 24 w/every 100' order!

35mm x 20 Exp. Cart.

Plus X, Sup XX, Tri-X, Infra Red, Microfile
6 for $1.50 12 for $2.80

CUT FILM SPECIALS

4 x 5—original box of 25 sheets—3 boxes for $3.50
Your choice of KODAK, Infra Red, DUPONT X-F Pan, ANSCO Tri-X Ortho and Process.
8 x 10 original box of 25 sheets—$2.50 per box
Your choice of KODAK Infra Red, Tri-X, DUPONT X-F Pan, Arrow Pan, ANSCO Super Pan Press or Portrait, Process, Comm. Ortho.
8 x 10—Process Pan or Ortho, 25 shts. $1.25
Ansco Color Day. or Tung. (10 shts. per box)
4 x 5 . . . . $2.00 ea.; 6 for $9
8 x 10 . . . $4.95 ea.; 3 for $10

Use Kodachrome Type A Filter
McGregor, Vitacolor, or Dynacolor
1957 Date Tung.

35mm x 12 exp. . . . . 6 for $4.75
35mm x 20 exp. . . . . 3 for $6.00; 6 for $9.00
35mm x 36 exp. . . . . 3 for $6.00; 6 for $11
Includes Proc. & Mtg.

Brand New FEDERAL Enlargers
CLEARANCE CLOSE-OUT SPECIAL

	List	SPECIAL
35mm 135C, f4.5 lens	$34.95	$34.95
FOR 2¼ x 3¼ NEGATIVES		
No. 240, Diffused, f7.9 lens	$29.95	$20.95
No. 269, Diffused, f6.3 lens	43.95	27.85
No. 279C, Diffused, f6.3 lens	51.95	32.95
No. 269CL, Cold Light, f6.3	57.95	37.10
No. 311, Cond., f4.5	75.95	46.00

ANSCOCHROME 1957 DATE ASA 32

35mm x 100' (orig factory pack) $10.00
35mm x 25' (orig factory pack) w/loader 7.99
35mm x 20 exp. . . . . $1.35 ea. . . . . 4 for 4.98
120 or 620 . . . . . 3 for 3.00
16mm x 100' roll (incl. proc.) . . . . $8.25 . . . . 3 for $23.00
16mm x 50' mag (incl. proc.) . . . . 5.40 . . . . 3 for $15.60

SPECIAL AWON OFFER! Bulk Film Special!

35mm x 100' Kodak TRI-X $3.50
35mm x 100' B&W ASA 24 98
35mm x 100' Kodak Ortho Pos. film 1.50
35mm x 100' Ansco ASA 50 . . . . . 1.50
16mm x 400' Positive Film 3.95

EXCLUSIVE—RADIANT
Portable Tripod Screens
Crystal beaded 1956 Model

With new VINA-FLECT fabric. These screens are guaranteed for life—fireproof, fungus proof, and washable. No other screens at these prices have all these higher-priced features.

	Val.	SPEC.		Val.	SPEC.
30 x 40	$24.95	$ 9.95	37 x 50	$31.95	$14.95
40 x 40	26.95	10.95	50 x 50	33.95	15.95

Screens are shipped R.R. Expr. collect postage

Fresh ASA 50 Aero Ektachrome

35mm x 20 exp. $1.50 ea. . . . . 4 for $5
Processing included

35mm x 40' Bulk . $5.00; 35mm x 75' Bulk . $7.50
35mm x 75' Bulk plus 4½ gal. devel. kit . . . $10.00

SPECIAL OFFER! Slightly outdated **AERO EKTACHROME** ASA32 • 35mmx75' **$4.95**

Bulk ANSCO COLOR daylight or Tung. #534 1955 DATE

35mm x 100' $11.95
35mm x 50' 6.50
35mm x 27½' 4.00

KODACHROME PROCESSING

35mm x 20 exp. mtg. $1.05
35mm x 36 exp. mtg. 2.05
8mm x 25 ft dble. 1.05
8mm x 25 ft mag. 65c
16mm x 50 ft mag. $1.05
16mm x 100 ft roll 2.55
Check or Money Order must accompany film. All film returned via insured mail.

SPECIAL PURCHASE—LIMITED QUANTITY

8x10—Original Box of 25 sheets—$1.98 ea.
DuPont Process, Kodak Contrast Process Pan.
10x12—Original Box of 10 sheets—98c
Kodak Contrast Process Pan.
11x14—Original Box of 12 Sheets—98c
Kodak Portrait Pan.
11x14—Original Box of 10 sheets—$1.75
Commercial Ortho.

PAPER SALE

CONTACT PAPER—less than 1c a print

4x5 Haloid, SWGL, F3, (100 shts.) $0.89
10x10" SWSM #1, 4 . . . . . 1 box (100 shts.) . 98
8½x11" Reflex Cop . . . . . (100 shts.) 1.00
18x22" LWSM #1, 2 . . . . . 1 box (50 shts.) 1.98
20x24" SWSM . . . . . (50 shts.) 1.95
KODAK 35mm x 100' LWSM #3 . . . . . 2 for 1.00
Ad-type LW Flex. SM. 40"x10', #3 . . . . . 2.00

BULK MOVIE Fresh DuPont Stock ASA24

8mm x 400' dble. $5.95 8mm x 1600' dble. $22.00

Camera spooled . . . No processing

8mm x 100' dble. $1.79
8mm x 25' dble. 7 for price of 6! . . . . . 60¢ ea.

Black & White Movie Film Processing Service

8mm x 25' Dble. . . . . $ .55 ea.
16mm x 100' . . . . . $1.00 ea.
16mm x 50' . . . . . $ .65 ea.

THIS MONTH'S SPECIALS

• 5x7 Stainless Steel Trays, Brand New . . . 3 for $4.00
• 120 & 620 Kodacolor, Kodak Proc. Incl. 3 for 3.75
• Telephoto Lens, 8mm, 11½", f3.5 . . . . . 4.95
• Wide angle lens, 7mm, f3.2, F.F. 11.95
• Cardboard Stereo Mounts, 100 for 3.50
1000 for 26.50
• Ansco 35mm Cardboard Mounts, 100 . . . . . 1.00
1000 for 8.50
• Daylight BULK FILM LOADER & 5 cartridges. 4.95

All Film Absolutely Safe & Reliable

Send 25c for complete 36 page catalog listing all photo equipment at unbeatable prices!
20% Deposit on all C.O.D. please, U. S. Excess
All film O.D. unless otherwise stated.

AWON FILMS

Postage & Insurance must be prepaid. Items marked "FREE" must be requested at time of purchase to be acknowledged.

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only be understood in terms of its subtitle, "The Fundamentals of Camera Technique." This is exactly what is offered: the book covers every conceivable aspect of the problem with marvelously lucid exposition. Reading Berg (who, incidentally, is a leading emulsion scientist and in charge of research at the British Kodak works at Harrow) teaches one thing above all else: photography is a unified whole, made up of cohesively inter-related parts and no one aspect of the photographic problem may be considered without relating it to the process as a whole.

The newly revised second edition is chiefly distinguishable from its famous first edition by the addition of a completely new chapter on the exposure of reversal materials, which was very briefly treated in the original edition.

If this reviewer may be permitted to wade into deep water, this is the finest book about photography with which I am familiar. And if I were to be stranded on a desert island with only one book about photography, I would choose no other.

—*B.S.*

THE RETINA WAY, by Otto Croy. Published by the Focal Press, London. Distributed by American Photographic Publishing Co., 33 West 60th St., New York City. Cloth bound, illustrated, 302 pages, $4.50.

The latest in the Focal Press series on working with a particular camera. The stress here is on technical data and use of various accessories, which makes this book a very good introduction for the photographer who receives a camera and does not know what to do with it. The illustrations are good and show what can be done with this camera in various fields. In summary, a most useful book for the new Retina owner but one of limited interest to the more-experienced photographer.

PERFECT COLOR TRANSPARENCIES EVERY TIME, by Wendell Merrill. Published by The Lofthouse Company, Box 832, Binghamton, N. Y. Paper bound, 5½ x 7½, illustrated, 48 pages, $1.50.

This handbook gives clear directions for obtaining better color pictures with the new high-speed Anscochrome and Ektachrome films. Topics under discussion are proper use of exposure meters, shutter speeds for stopping action, reflectors and flash, control of scene lighting contrast, and special processing methods to compensate for underexposure.

FLASH FOR BETTER PHOTOGRAPHY, by Bill Bouie, Published by Universal Photo Books, 67 West 44th St., New York 36, N. Y. Paper bound, 5 x 8, illustrated, 122 pages, $1.95.

A how-to-do-it handbook on flash in photography with descriptions of flash equipment and comprehensive discussions on its use.

KODAK EKTACHROME, published by Editorial Service Bureau, Eastman Kodak Company, Rochester 4, N. Y. Paper bound, 5¾ x 8½, illustrated, 32 pages, $.35.

A new Kodak Data Book with suggestions for beginners, advanced photographers, and home-processing enthusiasts on working with Ektachrome. Contains pocket exposure guide.—

HOLLYWOOD CAMERA COMPANY'S

CINEMASCOOPS

36" BIG BERTHA LENS
DALLMEYER

Giant-size f/6.3 for wildlife, news, sports. BRAND NEW. Gov't cost over $800.

$139.50

NEW GRAFLEX WIDE-ANGLE LENS

90mm f/6.8 OPTAR. Color-corrected. In Graphex shutter. For 4 x 5 camera or smaller. $85 list value. 65¢ Post & Ins.

$47.50

All merchandise is from U.S. Gov't Stocks. Equipment not listed as new or reconditioned, is used. Film and paper is manufacturer's original pack. Not-re-spooled, re-slit, or re-perforated.

GRAFLEX SHUTTER & SOLENOID

Graphex or EK #1 shutter coupled with #3 solenoid, mounted on "C" board. All brand new. Gov't cost over $48.

$16.95

BELL & HOWELL CORDOMATIC REELS

Brand new. 50' extension cord connects speaker to projector. Rewinds automatically. Adapt it for other uses. List $24.50.

$9.95

BUY THE QUICK WAY

We ship within 24 hours after your orders are received. Order by Air Mail for RUSH Shipment.

16mm VICTOR PROJECTORS

2" lens. Sound or silent. Separate 10" speaker. $475 retail value!

$138.50

MORSE G-3 Processing Machines

Develops up to 100 feet of 8-16-35mm film in ½ gal. of solution. Reg. $30.00 value New

$21.95

CINEMASCOOP! Electric PRINT WRINGERS

Up to forty 8 x 10 prints per minute. 24" wide, 110 volt A-C. Gov't cost $198.00.

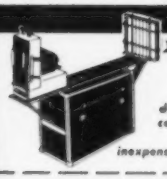
$49.75

Eastman Kodak 5 x 7 Autofocus ENLARGER

Model C. With adjustable masks, 300 watt lamp, less lens and easel. List price over $800.00.

$139.50

★ ★ GET ACQUAINTED SPECIAL
SPEED GRAPHIC ENLARGING-COPYING KIT

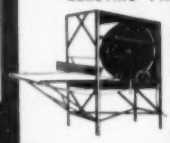


Solve your darkroom and copy problems with one inexpensive machine!

Use 4 x 5 Graphic or 8 x 10 view camera for enlarging or photocopying. Complete outfit, packed in shipping case. Gov't cost over $740. Cameras not included. Regular price, $169.50.

$129.50

ELECTRIC PRINT DRYER



Approx. 1000 prints per hour. Electrically heated 26" drum. Gov't cost over $435.

Matte Dryer, **$179.50***

Glossy-Matte **$279.00***

BELL & HOWELL TRIPOD

Eyemo model, for heavy-duty still or 16/35mm movie cameras. Regular price $185.

$95.00

Hollywood gives you HIGHEST PRICES on your old equipment. Trade unwanted equipment for things you need. Write today for trade-in quotations! GUN CAMERAS WANTED

Portable DARKROOM SINKS

26" wide, 67" long, 8" deep. Stands 40" high. Steel legs. Heavy-duty marine plywood. Cost Gov't $161.25.

$39.50

FILM WASH TANK

16" x 10" x 10" Takes film to 8 x 10. Heavy galv. sheet metal with perforated double-bottom. Worth $45.

$12.95

FREE Bargain Bulletin

Find out about thousands of other surplus bargains available from giant inventory. This bulletin will save you hundreds of dollars. And it's free! Send today!

NEW! CUT FILM HANGERS

Genuine TENITE and BUTYRATE, corrosion-proof. Channel type. Smooth surface won't scratch emulsion.

PRICES PER DOZEN	List	Our Price
4" x 5" size	$11.40	$2.50
5" x 7" size	12.00	2.75
8" x 10" size	15.00	3.00

16mm REELS AND CANS

	List Price	H.C.C. Price	Three For
400'	$ .70	$ .30	$ .72
800'	2.35	.85	1.99
1200'	2.75	1.10	2.40
1600'	3.10	1.25	2.99

Prices for real OR can.

Free$$ Free$$ Free$$

Darkroom gloves. FREE when requested, with every order for $5-or-more laboratory equipment! Durable rubber. Medium and large.

G.E. PROJECTION BULBS

750 watt. Fit all standard projectors. List $4.50 each.

3 for $4.25

COLOR FILM SPECIAL
4 x 5 Ektachrome

10 Sheets. Outdoor type. List $8.09. Our regular price $4.95.

SPECIAL 2 Boxes for **$9.10**

16mm FILM

50' Mag. Reloads, ASA 50 Rev.		20/$11.95
50' EK Kodachrome Magazine, Outdoor, w/processing.	Ea.	4.40
50' EK Mag., Plus X Reversal	3/	4.10
50' EK Mag., Plus X, Super XX Neg.	3/	3.50
50' EK Mag. Super X Reversal	3/	3.75
200' EK Plus X Negative	Ea.	2.50
400' EK Super X Reversal	Ea.	3.50
400' EK Super XX Negative	Ea.	4.45
EMPTY 50' Mags., U-Reload	10/	4.10

35mm FILM

200' EK Background X	Each	2.00
200' EK Linagraph Shellburst	Each	1.75
400' Ansco Color, Indoor	Each	48.95
400' Background X	Each	3.50
1000' Super XX, Background X, Dupont Superior #3	Each	8.85

CUT FILM

		PER BOX
2x2 Lantern Slides, Med. #2	36	$ .89
3¼x4 Lantern Slides, Med. #2	36	.98
5x7 Ektacolor, Indoor type	10 Sheets	2.95
8x10 Ansco Color Daylight	6 Sheets	6.00
20x24 Ansco Commercial	24 Sheets	29.50

9 x 10" ARGON-LIGHT CONTACT PRINTER

20 individually controlled 2½ watt argon printing lamps Orig. cost over $250.

$59.50

CONTACT PAPER

SIZE	TYPE	QUAN.	PRICE
1⅞x2¼	SWG, 2-3-4	500	1.25
2¼x4½	SWG, 4	144	1.00
3¼x4½	SWG, 3	500	1.35
3½x5¼	SWG, 4	144	1.00
3¼x5¼	SWG, 4	500	1.90
4x6	DWG, 3	144	1.00
7½x7½	Aero, 1	144	1.00
7½x7½	SWG, 0	144	1.00
8x10	SWG, 2-4	100	2.95
8x10	SWSM, 4	100	2.95
8x10	SWSM, 3	144	2.75
8x10	SWSM, 1	144	1.25
8x10½	LWFSM, 3-4	100	1.50
8x10½	LWFSM, 2-5	144	1.90
8½x11	LWFSM, 2	50	1.00
10x10	SWSM, 1-2-3-4	100	1.95
10x10	SWSM, 3	144	2.75
10x10	SWG, 1	100	2.45
10x10	SWSM, 1	144	2.45
10x10	LWFSM, 2-3	250	3.30
10x10	SWSM, 2-3	250	3.30
11x14	LWFSM, 2-3	50	2.15
10x20	SWSM, 2-3	100	3.75
18x22	LWFSM, 1-2-3-4	50	5.50

AERIAL FILM

5¼"x 40'	Aero Ektachrome	$ 4.50
5½"x 56'	Super XX	1.95
7" x 18'	Aero Ektachrome	4.75
9½"x 75'	Aero Ektachrome	24.75
9½"x 75'	Super XX, Triple S Pan	4.45
9½"x200'	Super XX	14.50
9½"x390'	Super XX, Triple S Pan	27.75

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SIZE	TYPE	QUAN.	PRICE
3¼x4½	SWG, 1-2	500	3.75
8x10	SWG, 3	100	3.45
8x10	SWG1,	144	3.95
10x10	SWG, 3	100	2.65
11x14	DW SM, 1	50	2.95
20x24	SW SM, 4	100	7.95
35mm x 100'	LWSM, 3		.98

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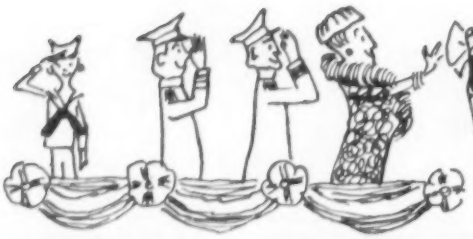

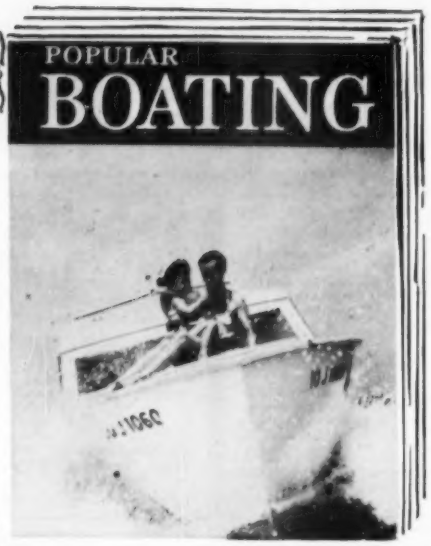

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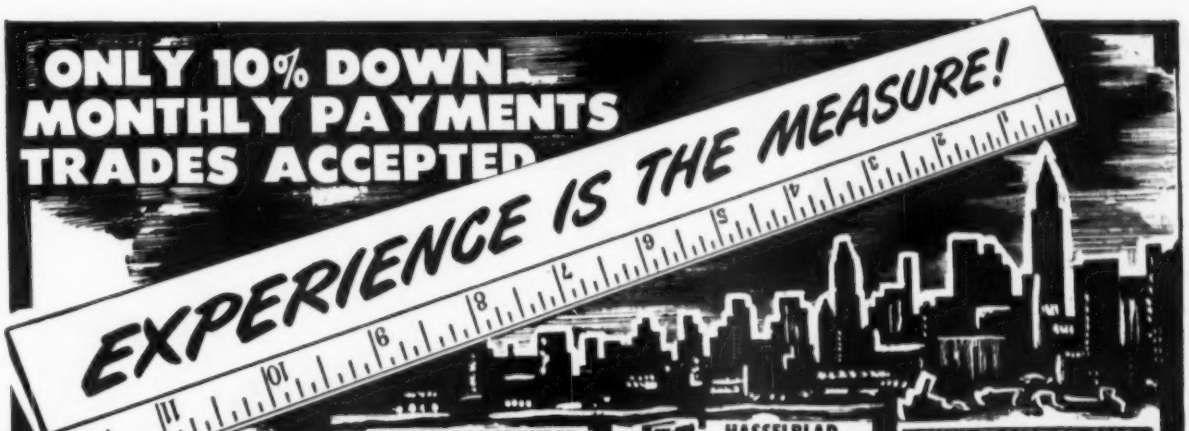

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Leica IIIC, f2 ctd Summitar	—	95.00
Leica IIIF, f2 ctd Summicron	$336.00	165.00
Leica IIIF, f2 ctd Summitar	268.50	140.50
Leica IIIF, f1.8 ctd, Summarit	357.00	170.00
Contax II, f2 Sonnar	—	64.00
Contax IIA, f2 ctd Sonnar	345.00	133.50
Contax IIA, f1.5 ctd Sonnar	374.00	154.50
Contax IIIA, f2 ctd Sonnar	383.00	168.95
Nikon S f2	—	106.50
Nikon S2 f1.4 ctd Nikkor	345.00	218.50

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35mm f2.8 ctd Biogon	183.00	75.95
35mm f3.5 ctd Nikkor	89.50	50.00
35mm f3.5 ctd Summaron W.A.	96.00	54.00
85mm f2 ctd Nikkor	175.00	85.00
90mm f4 ctd Elmar	90.00	53.50
135mm f4.5 ctd Hektor	135.00	60.00
135mm f4 Sonnar	146.00	66.50
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35mm f2.8 ctd Auto Zeiss	149.50	88.00
40mm f3.5 Makro Q	89.95	55.00
75mm f1.5 Zeiss Biotar	211.50	79.50
90mm f2.5 ctd Angenieux	94.50	55.00
135mm f3.5 ctd Angenieux	89.50	51.00
180mm f5.5 ctd Xenar	84.95	46.00
400mm f5.5 Meyer Tele Megor	195.00	89.50
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Rolflex IIA, f3.5 Auto	126.00	69.00
Rolflex IA, f3.5 Tessar	99.00	57.00
Kodak Reflex II, ctd f3.5, Sync	155.00	47.50
Rolleicord III f3.5 Xenar	—	55.00
Rolleicord V, f3.5 Xenar	134.55	74.00
Rolleiflex, Sync, f3.5 ctd Tessar	—	99.50
Rolleiflex MX, f3.5 Xenar	217.50	111.00
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Argus C-4, f2.8 RF	84.50	39.50
Balsey B-2, f3.2 case & flash	46.50	27.00
Contessa, f2.8 ctd RF	—	67.50
Contaflex I, f2.8 ctd Tessar	169.50	67.50
Contaflex II, f2.8 ctd Tessar	199.50	121.00
Graphic 35 f3.5	89.75	47.50
Kodak Pony 135, f4.5	29.75	14.00
Kodak Retina II, f2 Xenon RF	—	49.00
Kodak Retina IIA, f2 RF	127.50	64.00
Kodak Signet, case & flash	92.45	36.00
Ricoh 35, case & flash	59.95	32.00

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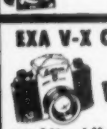

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	New	Used
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2¼x3¼ Omega B-6, f4.5, Cond	139.50	79.50
2¼x3¼ Solar 120, f4.5, Cond	114.50	67.50
2¼x3¼ De Jur I, f4.5, Cond	99.50	58.50
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3¼x4¼ Pacemaker Crown, f4.7 cpld RF, flash	—	117.50
4x5 Ann Speed, f4.7 cpld RF, flash	249.50	87.95
4x5 Pacemaker Speed, f4.7 cpld RF, flash	348.00	167.50
4x5 Linhof, f4.5, cpld RF, flash	427.50	197.50
4x5 B&J, f4.5, cpld RF, flash	265.00	87.50
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B&H 134 W f2.5	89.95	36.00
Bolex C-8, f2.5	89.95	52.50
Kodak Brownie f2.7	29.95	18.50
Keystone K-25 f1.9	89.95	35.50
Keystone K-32 f2.5	84.95	43.00
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B&H 134 TA f1.9	169.95	97.00
Bolex B-8 f2.5	119.50	63.50
Bolex H-8 f1.9	269.50	140.00
Keystone K-35 f2.5	99.95	57.50
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B&H 172 S f1.9	164.95	87.50
De Jur Fedematic f1.9	142.50	84.50
Keystone K-41 f1.9	104.50	62.50
Kodak f1.9	149.50	54.50
Revere 40 f2.5	104.50	53.50
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B&H 172 A f1.9	199.95	116.50
De Jur Fedematic f1.9	174.50	107.50
Keystone K-45 f1.9	139.50	79.50
Revere B-63 f2.8	152.50	81.50
Revere 44 f1.9	164.50	89.50

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	New	Used
B&H 253 Monterey 500w	79.95	41.00
B&H Regent, case 500w	129.95	86.50
Bolex M-8, case 500w	169.50	94.50
Keystone K-109, 750w	149.50	70.00
Keystone K-70 Bright beam 500w	64.95	37.95

16mm CAMERA SALE

	New	Used
B&H 200 T f2.5 Turret	174.95	107.75
Keystone A-9, ctd f2.5	99.50	55.00
Bolex H-16, ctd f1.9	269.50	146.00
B&H 70 DL, ctd f1.9	365.00	215.50

16mm PROJECTOR SALE

	New	Used
Bell & Howell 273 A, case	$199.95	$ 90.00
Bell & Howell 202 C, sound	319.95	288.00
Bell & Howell 285 C, sound	449.95	248.50
Keystone A 82	139.50	62.00
Keystone K-161	159.50	72.00
Revere 48	182.50	72.00

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NEW METER ADAPTED FOR AVAILABLE-LIGHT WORK

General Electric meter uses accessory booster cell to increase sensitivity in poor light

GUARDIAN PR-2 exposure meter resembles former model but has twice sensitivity. Accessories include Incident Light attachment (upper right) and Dynacell booster which plugs into meter, increases sensitivity four times for reflected light, 64 times for incident light. Cell cover is removed for incident-light work.

Compared to modern lenses and films which can make pictures by the light of a match, most exposure meters are sun-loving introverts, their needles peeping out shyly from below the zero mark whenever the light begins to fade. Under difficult available-light situations, where accurate control is a "must," this inability of meters to register extremely low light intensities makes picture taking a matter of guesswork.

Several new meters have been introduced to take up the slack, one of the newest being the PR-2 "Guardian" of General Electric. It is said to be twice as sensitive as the PR-1, which it closely resembles. However, an even bigger boost in sensitivity comes from an accessory booster cell, the Dynacell. This cell, slightly larger than the meter itself, plugs into the meter and increases sensitivity four times for reflected light and 64 times for incident light. A reading requiring an exposure of 64 seconds at $f/5.6$ on film rated at ASA 100 can be obtained when using the Dynacell. The booster can be left on the meter, folding flat when not in use. Folding automatically disconnects the device.

There are no numbers on the light scale. When the proper film speed (Exposure Index) is set, the pointer on the light scale indicates the correct f-stop on the outer scale. The correct shutter speed is shown through a window covering the inner dial. The meter shows Exposure Value numbers (the new terminology for the LVS system) and Polaroid numbers, as well as the standard lens and shutter settings.

A problem with modern high-speed films and forced development is that emulsion speeds are too high for the meter dial. The "Guardian" is calibrated for film speeds up to 12,000 ASA, which should be adequate for the near future, at least.

A conventional incident-light attachment is available for this meter. In use, it is placed over the cell window as in the PR-1. The pointer lock or "memory" feature is also carried over from the earlier model. To take a reading, a button at the side of the meter is pressed to release the needle. When the needle has swung into position the button is released, locking the needle at the point of farthest travel.

The price of the new meter has been set at $34.50, including a leather case. The Dynacell is $7.95 additional and the Incident Light attachment, $1.50.—

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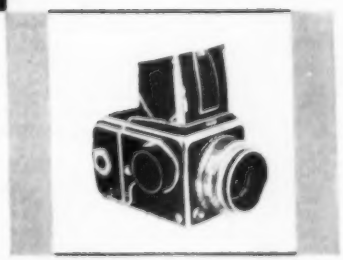

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LENSES FOR 35mm CAMERAS

All lenses latest models, coated. We are not permitted to advertise their famous names. Manufactured in Germany, Italy, France and Japan. Complete information is available upon request. When ordering, please specify with which camera the lenses will be used.

Lenses for EXAKTA, CONTAX D, PRAKTICA, Contax S, ConSol, Exa, Praktina, Pentacon, Praktiflex, Rival Reflex, Hexagon, Hexagon Supreme, and similar cameras.

28mm f3.5	$ 88.95	135mm f2.5	134.65
35mm f2.5	56.00	135mm f2.8	112.15
35mm f2.8	109.50	135mm f3.5	30.93
35mm f4.5	37.95	135mm f3.8	35.00
40mm f3.5	37.50	135mm f4	48.00
40mm f4.5	24.00	135mm f4.5	29.50
50mm f1.5	123.50	150mm f1.8	258.75
50mm f1.9	99.50	150mm f2.3	206.25
50mm f1.9 auto	149.50	150mm f3.5	98.95
50mm f2	52.15	150mm f5.5	65.50
50mm f2.8	53.50	165mm f3.5	146.25
50mm f3.5	24.50	180mm f2.8	229.50
58mm f1.2	320.00	180mm f3.5	146.25
58mm f1.2 auto	385.00	180mm f4.5	72.00
58mm f2	49.50	180mm f5.5	59.95
75mm f1.5	119.50	200mm f4.5	115.00
75mm f1.9	119.95	240mm f5.5	93.75
80mm f2	74.50	250mm f5.5	77.50
80mm f2.8	66.50	300mm f3.5	270.00
85mm f1.5	93.35	300mm f4	329.50
85mm f2	98.00	300mm f5	143.25
85mm f2.8	49.85	300mm f5.5	104.95
90mm f1.8	112.50	300mm f5.6	121.45
90mm f2.5	53.50	360mm f5.5	112.13
90mm f2.8	189.95	400mm f4.5	270.00
90mm f3.5	68.50	400mm f5	183.75
90mm f4	24.95	400mm f5.5	149.85
100mm f2.8	48.00	400mm f5.6	188.95
100mm f2.5	22.95	500mm f5	296.24
100mm f3.5	25.85	500mm f8	356.25
100mm f4.5	14.95	600mm f5	423.75
102mm f4.5	99.25	640mm f5	543.75
105mm f3.5	59.95	800mm f5	671.25
105mm f4.5	13.95	800mm f6.3	562.50
125mm f2	180.00	1000mm f6.3	828.00
125mm f2.3	146.25		

Lenses for CONTAX, NIKON, and Similar Cameras

21mm f4.5	$186.75	135mm f3.5	101.25
25mm f4	127.15	135mm f3.8	76.45
28mm f3.5	112.15	135mm f4	109.50
35mm f1.7	175.00	150mm f1.8	371.25
35mm f2	139.00	150mm f2.3	206.25
35mm f2.5	104.65	150mm f3.5	89.95
35mm f2.8	129.00	180mm f2.5	310.00
35mm f3.5	67.15	180mm f2.8	540.00
50mm f1.1	299.50	250mm f4	243.00
50mm f1.5	99.50	300mm f4	346.25
50mm f2	55.50	300mm f5	183.75
50mm f2.8	59.50	300mm f5.6	112.45
50mm f3.5	46.50	400mm f5	179.95
75mm f1.5	131.24	400mm f5.6	174.95
85mm f1.5	224.65	500mm f5	408.25
85mm f2	129.50	500mm f8	626.25
85mm f4	79.50	600mm f5.6	521.25
90mm f3.5	63.75	640mm f5	656.25
100mm f2	245.00	800mm f5.5	787.50
105mm f2.5	114.35	1000mm f6.3	937.50
125mm f2.3	145.95		

Lenses for LEICA, CANON, Tower, Leotax, Kardon, and Similar Cameras

25mm f4	$127.00	100mm f2	245.00
28mm f3.5	88.95	100mm f2.8	52.50
28mm f5.6	79.00	100mm f3.5	25.90
35mm f1.7	175.00	105mm f2.5	115.00
35mm f1.8	139.00	125mm f2.5	110.00
35mm f2	143.50	135mm f2.5	135.00
35mm f2.5	70.00	135mm f3.5	56.25
35mm f2.8	72.00	135mm f3.8	48.50
35mm f3.5	89.00	135mm f4	56.25
45mm f4.5	37.25	135mm f4.5	34.50
50mm f1.1	299.50	150mm f2.3	295.00
50mm f1.4	139.00	150mm f2.8	371.00
50mm f1.5	119.50	150mm f3.5	188.00
50mm f2	77.50	180mm f2.5	299.50
50mm f2.8	53.00	180mm f5.5	59.95
50mm f3.5	34.50	200mm f4.5	117.00
85mm f1.5	149.50	250mm f5.5	93.50
85mm f1.9	119.50	300mm f5.6	97.50
85mm f2	93.25	400mm f5	414.00
85mm f2.8	63.50	500mm f5	412.50
90mm f1.8	115.85	640mm f5	656.00
90mm f2.5	70.90	800mm f8	660.00
90mm f4	19.95	1000mm f6.3	937.00

Lenses for HASSELBLAD, Primer Reflex, Master Reflex, TV Cameras. Prices on request.

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Alpa 7	$309.00	Leica IIIF	142.60
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Voigtlander Vitessa 35mm	74.50	Minolta A	37.50
Voigtlander Vito	39.50	Praktica	42.50
Voigtlander Prominent	118.00	Rectaflex	182.50
Bolsey	38.75	Ansco Regent	67.00
Canon IVS 2	122.95	Ricoh 35	47.50
Canon V	200.00	Ricohflex	22.65
ConSol	89.50	Robot Royal	187.50
Pentacon	89.50	Soligor 35	29.95
Contaflex	111.00	Soligor 66	74.50
Contaflex II	134.50	Contessa	79.50
Contax IIA	149.50	Nikon	195.00
Contax IIIA	167.50	Rolleicord	89.50
Ikoflex	74.25	Stereo Realist	79.50
Ikoflex IB	89.25	Bolex H-8	150.00
Ikoflex IC	89.25	Bolex H-16	164.00
Super Ikonta III	72.00	Pathe Super 16	299.50
Super Ikonta BX	122.25	Kodak Retina IIA	89.50
Hasselblad	289.50	Kodak Retina IIC	104.50
Edixa	34.95	Kodak Retina IIIC	142.50
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Universal Stereo	29.95	Nicca	59.50
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Konica	64.50	Flexarette	49.75
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Rolleiflex 2.8C	187.50	Minolta Autocord	74.50
Leica IF	52.75	Plaubel Makina	199.50
Leica IIF	94.00	Diax IIb	74.50
		Steky	16.95
		Gami	289.50
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GE PR-1	22.95	Accura	4.95
GE DW68	18.25	Brockway M-3	13.00
GE Mascot	11.00	Bewi Automat	19.95
Weston Master II	11.25	Minerex	7.35
Weston Master III	22.95	Minox	21.00
Weston DR	12.95	Sixti	19.95
Norwood Director	22.25	Ikophot	20.00
Argus L-3	12.55	Kodalux	19.95
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Leica Meter 2	18.25		

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ZONE

Dye-Reducer Formulas

(Continued from page 30)

tion available at drug stores.

Stock Solution B

Calgon	1.0 gram
Sodium carbonate, monohydrated	37.5 grams
Sodium sulfate	100.0 grams*
Sodium hydroxide	0.5 gram
Water to make	1.0 liter

*Sodium sulfate not required unless lacquer resist is used.

For use, add 25 to 50 cc of Solution A to one liter of Solution B.

Reduction corresponding to a .10C filter is obtained in three to four minutes at 68 F using 25 parts of Solution A. More rapid reduction will be obtained by using up to 50 cc of Solution A. Stock solutions are stable indefinitely. Life of working solution is four hours.

Magenta Reducer

This consists of two working solutions used separately.

Working Solution A

Hydrochloric acid, concentrated	15.0 to 30 cc
Sodium sulfate	100.0 grams*
Water to make	1.0 liter

*Sodium sulfate not required unless lacquer resist is used.

Working Solution B

Calgon	1.0 gram
Sodium carbonate, monohydrated	37.5 grams
Sodium sulfate	100.0 grams*
Sodium hydroxide	0.5 gram
Water to make	1.0 liter

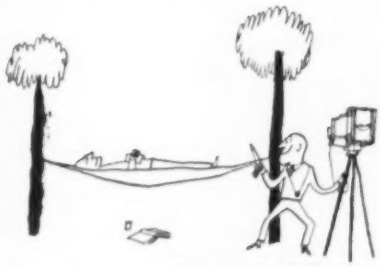
*Sodium sulfate not required unless lacquer resist is used.

Working Solution B is the same as Cyan Stock Solution B.

To use, immerse the transparency in Working Solution A. Reduction corresponding to a 10M filter is obtained in three to four minutes at 68 F, using 15 cc of hydrochloric in Solution A. More rapid reduction will be obtained by using up to 30 cc of hydrochloric in Solution A. Treatment in Solution A will cause the image to disappear almost completely. Treatment in Solution B, however, will result in regeneration of the image, except for that part of the magenta dye which has been reduced.

Following Working Solution A, the transparency is neutralized in Working Solution B for one minute. Working solutions are stable indefinitely but should be discarded if they become cloudy or show sedimentation.

Following reduction, transparencies should be washed for five minutes.—



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• 1955 EXAKTA VX • Preset F2 Biotar Lens • BRAND-NEW Penta-Prism Rangefinder • BRAND-NEW Autom. Split Image Rangefinder • BRAND-NEW 100mm/f4.5 Westar Telephoto Lens • BRAND-NEW Folding Bellows Ext. • BRAND-NEW BC Flashgun • BRAND-NEW E. R. Leather Case. Reg. List $485.65

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EXAKTA VX 1955 Models disc. with waist level finders

W/Carl Zeiss Tessar F3.5	$119.50
Carl Zeiss Tessar F2.8 Preset, Reg. $279.50.	139.50
Autom. Zeiss Tessar F2.8	169.50
Carl Zeiss Biotar F2 Preset, Reg. 335.00	139.50
Autom. Schneider Xenon F1.9, Reg. 339.50.	209.50
Autom. Zeiss Biotar F2, Reg. 334.50	199.50

FREE: 100mm f4.5 Westar Lens

Brand-New 1956 Fully Automatic

PENTACON

Includes Import and Guarantee Certificates. • Flash & Strobe Synchr. • Shutter speeds from 1-1/1000 • Eye-level-through the lens focusing. **FREE:** 100mm Westar f4.5 Lens. (List $44.20)

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• Brand-New 1956 Autom. Pentacon
• Brand-New 50mm/f2 Autom. Westagon Lens
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• Fine Leather Case Reg. $354.50

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PRAKTIFLEX FX OUTFIT

• Brand-New 1956 Autom. Praktiflex FX • Brand-New 50mm F2.8 Autom. Westagon • Brand-New Ext. Tube Set • Brand-New Eyelevel Prism Finder • Brand-New BC Flashgun • Brand-New Leather E.R. Case. FREE: 100 mm F4.5 Westar (List $44.20) Reg. $285.10 ..... ONLY **$144.50**

PRAKTIFLEX FX

Import & Guarantee Certif. Focal Plane Shutter speeds 1/2-1/500 sec. and bulb; built-in synchr. for strobe & flash.

With Genuine Zeiss Tessar F2.8 P.S.	$139.50	$ 74.50
Primoplan F1.9 Preset	139.50	74.50
Westanar F2.8 Automatic	139.50	84.50
Westagon F2 Automatic	179.50	104.50

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100mm f2.8	List	69.95	32.95
135mm f3.5	List	74.95	34.95
180mm f5.5	List	79.95	37.95
250mm f5.5	List	124.50	59.95
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For Praktina FX & Supreme Hexacon add $5.00

• LENSES •

for EXAKTA, CONTAX D, NEW PRAKTICA FX, PRAKTIFLEX, CONSOL, PENTACON, HEXACON

28mm f1.5 Angenieux ctd.	$120.00	$84.00
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40mm f1.5 Microkilar D	114.95	80.95
50mm f2 Biotar preset ctd.	125.00	66.00
75mm f1.5 Biotar ctd.	216.50	139.50
85mm f2.8 Travenar Auto preset ctd.	93.95	53.00
90mm f2.5 Angenieux ctd.	94.50	63.50
90mm f1.8 Angenieux ctd.	149.50	105.00
90mm f3.5 Basic Kilar w/adapter	86.95	54.95
135mm f3.5 Angenieux ctd.	89.50	63.00
135mm f3.5 Travenar Auto preset	89.95	49.50
135mm f4 Zeiss Triotar ctd.	75.00	47.50
150mm f4.5 Kilfitt Kilar	131.95	92.95
135mm f5.5 Schneider Tele Xenar	84.95	63.00
180mm f2.8 Zeiss Sonnar preset	395.00	276.50
180mm f5.5 Tele Xenar ctd.	82.75	53.00
180mm f5.5 Telemegor ctd.	82.95	52.50
240mm f5.5 Telexenar ctd.	124.95	88.95
250mm f5.5 Telemegor ctd.	132.15	92.50
360mm f5.5 Telexenar ctd.	169.95	117.50
400mm f5.5 Telemegor	199.50	133.00

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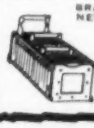

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BETTER LIVING

BEAUTIFUL BABY

contest winners

First prize: *Grete Mannheim*, Brooklyn, N. Y. Child: Pat Pargaman. **Second prize:** *Nancy Toolin*, Runnemede, N. J. Child: Terrence Toolin. **Third prize:** *June Hanna*, Nederland, Tex. Child: David Earnest Hanna. **Fourth prize:** *Charles H. Leibson*, Pittsburgh. Child: Cathie Banks.

Finalists: *A. B. Hilton*, Montreal, Que., Canada. Child: Linda Susan Hilton. *Marsha Leon*, Flushing, N. Y. Child: Laura Leon. *John L. Torbert*, Oaklyn, N. J. Child: John L. Torbert, Jr. *Thor Wagner*, Minneapolis. Child: Theresa Jane Wagner. *Florence E. Wolf*, Milwaukee. Child: Jac-Lynn Kosler. *Murray Zinn*, Brooklyn, N. Y. Child: Lois Patricia Zinn.

Semifinalists: *Doris Abelew*, San Francisco. Child: Robert Abelow. *Frances Alpert*, Flushing, N. Y. Child: Burton Alpert. *John Austin*, Holliswood N. Y. Child: Melissa Austin. *Harry L. Avans*, Rivera, Calif. Child: Wendy Avans. *Selby E. Barnett, Jr.*, Tyler, Tex. Child: Karan Barnett. *June C. Coad*, Excelsior, Minn. Child: Karla Cecil Peterson. *Frances Finkelstein*, Woonsocket, R. I. Child: Sheryl Beth Rosow. *Fred Fuller*, Chicago. Child: Joan Lori Fuller. *Thomas M. Garstang*, Alexandria, La. Child: Linda Jean Beshears. *Charles F. Green*, New Brunswick, N. J. Child: Nancy Green. *Florence M. Harrison*, Redondo Beach, Calif. Child: Elizabeth Jane Ahlgren. *Robert A. Hartmann*, Anaheim, Calif. Child: Gary Michael Hartmann. *Marvin E. Humphrey*, St. Louis, Mo. Child: Michele Ann Humphrey. *Thomas C. Hutchinson*, Huntington, N. Y. Child: Peter Hutchinson. *Mrs. M. T. Johnston*, San Gabriel, Calif. Child: Cindy Elvedi. *Joyce E. Keller*, Racine, Wis. Child: Kathleen Keller. *George Leman*, Denver. Child: Megan Leman. *Masha Leon*, Flushing, N. Y. Child: Laura Leon. *Fred O. MacLeod*, New Glasgow, Nova Scotia, Canada. Child: Susan MacNeil. *Doris Mahon*, New York City. Child: Lynn Mahon. *Grete Mannheim*, Brooklyn, N. Y. Child: Linda Jawetz. *K. E. McCorkle*, Memphis, Tenn. Child: Kathy McCorkle. *Ruth McNitt*, San Fancisco. Child: John Griffin. *James R. Murphy*, Long Beach, Calif. Child: Steven E. Murphy. *Helmut T. Perk*, Buffalo, N. Y. Child: Linda Ann Perk. *Norman J. Prinzing*, Denver. Child: Shannon McMahon. *Ray M. Robinson*, Richmond, Calif. Child: Sharlene Robinson. *Helen F. Salay*, Los Angeles. Child: Veronica Salay. *Al Smith*, Seattle. Child: Cheryll Smith. *Kaye Teitler*, Brooklyn, N. Y. Child: Fran Teitler. *Ina Tischler*, Bethpage, N. Y. Child: Robin Tischler. *Olga Tourek*, Sunnyside, N. Y. Child: George Mlicko. *Mrs. Lyman Walford*, Buffalo, N. Y. Child: Leslie Ann Walford. *Ruth Weirich*, Buffalo, N. Y. David Ace. *Richard Wissell*, Rochester, N. Y. Child: Stephen R. Wissell. *Mrs. R. C. Yeager*, N. Miami Fla. Child: Cherilu Irwin. *Mrs. John S. Zeppenfeld*, Erie, Pa. Child: Brian Kirk Zeppenfeld. *Murray Zinn*, Brooklyn, N. Y. Child: Lois Patricia Zinn. *Murray Zinn*, Brooklyn, N. Y. Child: Steve Balsamo.

Second prize: Nancy Toolin won with this shot of her defiant young son Terrence.

Young Texan David E. Hanna won third prize by sipping as motherJunesnapped.

Wistful Cathie Banks took fourth place in contest for Charles Leibson, Pittsburgh.

Five months ago, in the May issue of POPULAR PHOTOGRAPHY, we announced *Better Living* magazine's Beautiful Baby picture contest. Shortly after this announcement was made, *Better Living* suspended publication. The contest, however, was carried to its completion and was judged by the editors and art director of POPULAR PHOTOGRAPHY.

More than $2000 worth of merchandise prizes, including a Magnavox 21-inch TV set, a Polaroid 700 Land Camera kit, a TDC 3-D Stereo Vivid camera by Bell & Howell, and a B & H Monterey 8-mm movie camera set, were awarded to the makers of the 50 prize-winning pictures.—

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#105 **CONTAFLEX**, Contaflex, Contina Tessar f 2.8, Dionta 35	2.95	8.75	1.50	9.95	2.95
#106 **LEICA SUMMAR** f 2, Elmar 90mm f 4, Hektor 135mm f 4.5, Minolta A f 3.5, Canon 100mm	3.95	11.75	4.95	13.50	3.95
#107 **CONTAX SONNAR** f 2 & f 1.5, Exa, Exacta, Praktiflex Pentacon, Tessar Pre-set f 3.5 & 2.8, Biotar f 2, Nikkor f 2	3.95	11.75	4.95	13.50	3.95
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Photographing Flowers Indoors

(*Continued from page 64*)

to be unobtrusively out of focus, as mentioned earlier.

Now you've taken care of all the physical details and this is the time when that creative spark that is in all of us can start to flame; that little bit of Picasso, Halsman, or Verdi, when you realize that this is all yours to light and to arrange as you, the photographer, best visualize. Your only limitations are the amount of light you'll be using with respect to your film's speed and your own imagination. Lighting a flower, or a group of flowers, is a challenge just as is the lighting of a head in portraiture and the same principles of lighting apply to both situations. Every flower and every head is different and each suggests its own particular lighting arrangement. There are no cut-and-dried rules to follow, but there *are* certain principles of lighting to observe which will help insure the ease and success of your venture. The first principle that I adhere to is that in the resulting color transparency or print, only *one* main light source should be evident. No double or cross shadows should give away the number and location of other lights. Any additional lights should be arranged so as to supplement and complement the main light source. Understanding this principle, you have the problem virtually solved.

Begin your setup by placing the first and main light to either the right or left

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CAMERAS, STILL

6. (f) Argus Photo Tip Portfolio: 5 Booklets on Flash, Filter Magic, Curtain Time, TV Pictures, Copying and Close-up. 25c. ARGUS CAMERAS, INC.

8. (a) **Book: Complete reference book for amateur and beginner, "The Bolsey Guide," 128 pp., 70 illus., charts, tables, $1.95.** (b) Circular: Bolsey Precision Cameras, features new Jubilee Threesome, prices. BOLSEY CORPORATION OF AMERICA.

11. (a) Brochure: "Bino-Fotography." (b) Booklet: "How to Select Binoculars." D.P. BUSHNELL COMPANY.

18. (a) Brochure: List and prices of 400 items for Exakta cameras. (e) Brochure: Automatic Exakta VX; New booklet. EXAKTA CAMERA COMPANY.

23. (a) Booklet: For Prize Winning Pictures—**GRAFLEX,** Specifications, etc.

26. (a) Booklet: The Royal Robot, (b) Booklet: Robot Underwater Camera; (c) Booklet: Robot Accessories. (f) Brochure: Gives full details on new full-frame 1" x 1½" Robot Royal 36-power-drive camera as well as accessories. INTERCONTINENTAL MARKETING.

31. (c) Booklet: Hints on camera care and picture taking; also describes complete line of Konica cameras, accessories. 16 pp., illus. KONICA CAMERA CO.

34. (a) Booklet: Minolta "A"; Minolta 35, Model II and Rokkor lenses. (b) Booklet: Minolta Autocord and Minoltacord. FR CORPORATION.

38. (a) Catalog: Discusses each Polaroid Land Camera, accessories, gives hints and ideas for using 60-second pictures, illus. POLAROID CORPORATION.

39. (a) Brochure: Information on book titled "35mm Photography With A Praktiflex." (b) Brochure: New booklet on the Praktiflex-Praktiflex FX. PRAKTICON COMPANY.

41. (a) Brochure: "Realist 35"; detailed facts on Model A & B, accessories. (c) Brochure: Realist 45, description, illus. REALIST, INC.

45. (a) Booklet: Omega 120; data, description. SIMMON BROTHERS.

52. (a) Booklet: "The Voigtlander Line"; complete details, description, illus. (b) Booklet: Complete detailed information of Hasselblad Camera, accessories, 26 pp., illus. (c) Hasselblad Super Wide Camera, details, description of camera, accessories; 32 pp., illus. (d) Folder: "Hasselblad 1000F", illus., descriptive pamphlet of Hasselblad and accessories. (e) Folder: Illustrated and descriptive folder on Hasselblad Super Wide. WILLOUGHBY'S WHOLESALE.

53. (a) Brochure: "Edixa"; describes 35mm Edixa cameras, accessories, lists prices. WIRGIN BROS.

CAMERAS, MOTION PICTURE

7. (a) Brochure: The Auricon Cine-Voice; 16mm camera for professionals. (b) Brochure: Same as above, except for home movie makers. (c) Booklet: How to use your Cine-Voice, 16mm sound-on-film Recording Camera. (d) Catalog: 40 pp., illus., Auricon Cameras. BERNDT-BACH, INC.

12. (a) Brochure: "The Eumig 88"; description, details, lists accessories for this 8mm movie camera. CAMERA SPECIALTY.

26. (d) Brochure: Bauer 88 motion Picture Cameras: Descriptions and accessories; also details on Bauer 88B camera with built-in exposure meter. (e) Booklet: Bauer 8mm Cameras. Complete descriptive literature on the Bauer cameras as well as the story of Bauer plant in Germany. Material includes cameras, accessories and suggestions as to use of equipment. Illus. INTERCONTINENTAL MARKETING CORP.

30. (a) Booklet: 8mm full line covering all 8mm movie cameras and projectors. (b) Circular: 16mm full line covering all 16mm movie cameras and projectors. (d) **Book: Keystone Movie Scene Record Book; 15c.** KEYSTONE CAMERA COMPANY.

43. (a) Booklet: Cameras by Revere. REVERE CAMERA COMPANY.

63. (a) Catalog: Lists Wollensak Motion Picture Cameras, Projectors, Stereo Cameras and accessories, prices, descriptions. 12 pp., illus. WOLLENSAK OPTICAL.

MOTION PICTURE ACCESSORIES

29. (d) **Booklet: "Editing for Better Movies" by Leo Heffernan. Reg. 50c. Special 10c.** KALART COMPANY, INC.

37. (b) Magazine: "The Bolex Reporter," quarterly, available thru franchised Bolex dealers. PAILLARD PRODUCTS, INC.

42. (a) Brochure: RCA 400 Junior and Senior 16mm Sound Projectors; non-technical description of operating features. Illustrates sound equipment which may be combined with projectors in semi-permanent or permanent installations, 12 pp., illus. RADIO CORPORATION OF AMERICA.

43. (b) **Booklet: Features and operation Curvamatic Splicer.** (c) **Booklet: Curvamatic Splicer, details, data.** (g) Booklet: Motion Picture Equipment. REVERE CAMERA COMPANY.

LENSES

11. (c) Pamphlet: "Those Startling Fujinons"; discusses the new 50mm F1.2 and 35mm F2 lenses. D.P. BUSHNELL COMPANY.

15. (a) Chart: How to use Two Ednalite Portrait Lenses. (b) Brochure: Portrait Lens Instructions; tables, charts on +1, +2, +3 portrait lenses. (c) Reprints Ed N. Lite Column; informal, simple information on use of EdnaLite Filters. (d) Charts: EdnaLite Color Filter Selector—the correct EdnaLite to use under approximate lighting conditions of all kinds. (e) Filter Guides: Listing and describing all available EdnaLite Filters, filter factors. (f) Booklet: The EdnaLite Story—Complete story with photographs, telling and showing how EdnaLite Solid Optical Glass Filters are made, from raw glass to finished product. (g) Memo from Ed N. Lite—Complete with description of EdnaLite Filter Kits and Filter Factor Chart. (h) Leaflet: Facts and information on the Reversible Wide Angle/Telephoto EdnaLite Dual-Lens. EDNALITE OPTICAL COMPANY.

16. (a) Leaflet: "How To Use Enteco Polarizing Screens and Enteco Polarizing Filters with Still and Movie Cameras." (b) Leaflet: New Enteco data and information charts on close-up photography with supplementary lenses. (c) Leaflet: Revised edition of Enteco "Filter Information," handy filter factor and film speed chart, filter types. ENTECO INDUSTRIES.

17. (a) **Booklet: "Take A Tip From Hollywood," describes Elgeet lenses, instructions on home movies, etc., 36 pp., illus.; 10c. ELGEET OPTICAL COMPANY.**

18. (b) Brochure: Steinheil lenses, wide angle, telephoto and movie lenses. (c) Brochure: Angenieux Lenses, complete information on construction, angles of view, relative magnification, range, focal length. (d) **Catalog: "Equipment Information from Exakta," lists latest lenses recommended for the Exakta Camera, 28 pp., illus. 10c.** EXAKTA CAMERA COMPANY.

28. (b) Folder. How to Use Your Elitar Soligor Lens, descriptive information on Telephoto, Wide Angle, prices. INTERSTATE PHOTO SUPPLY.

31. (b) Chart: Shows test of Hexanon 50mm F/2.8 lens as used in the Konica II. KONICA CAMERA COMPANY.

52. (f) Booklet: "Zeiss Lenses For The Hasselblad Camera," detailed information and discussion of Zeiss lenses for the Hasselblad; 10pp, illus. WILLOUGHBY'S WHOLESALE.

54. (a) Booklet: Raptar 8mm cine lenses. (b) Booklet: Raptar 16mm cine; depth of field projection charts. (c) Booklet: "How to Have More Fun With Your Camera." WOLLENSAK.

61. (a) Circular: Slip-On Filters. (b) Circular: Hi-Trans Filters. (c) Circular: Auxiliary Close-up Lenses for all movie and still cameras. (d) Circular: Photar Filters. (e) Circular: Tiffen-Polaroid Light-Polarizing Filter. (f) Folder: Neutral Density Filters, explanation of neutral density filters—what they are and how they work, illus. (g) Folder: Wallet size, Handy Filter Selector. Lists filters for color films, black and white films, also gives exposure guide for Kodachrome and Ektachrome films. (h) Brochure: Tiffen Filter Adapter Ring Selector lists Tiffen special adapter rings for specific still cameras, movie cameras; also lists Tiffen Screw-in Lens Caps and standard adapter rings, prices, etc. TIFFEN MARKETING CO.

PROJECTORS, SLIDE

5. (a) Booklet: How To Select A Slide Projector. AMERICAN OPTICAL.

21. (c) Folder: Describes Skan automatic "slide-cooling" projector, illus. G-M LABORATORIES, INC.

44. (a) Brochure: A complete listing of all regular View-Master Reels and Packets, including product prices. (b) Brochure: Stereo Today, a complete coverage of the View-Master Stereo System, information on products in this system. SAWYER'S, INC.

46. (a) Leaflet: Engineered projection equipment; data, details. VIEWLEX.

65. (a) Booklet: "How to Show Your Slides Without Losing Your Friends"; step by step procedure for building a slide program instead of a series of individual pictures. LA BELLE INDUSTRIES.

FLASH EQUIPMENT

1. (a) Booklet: Various styles of lighting equipment for still pictures, indoor movies and 3-D shots. (b) Folder: Describes use of multiple floodlamp control box, gives electrical facts affecting use of flood and flash lamps; 6pp. (c) Catalog: Photoflood Lighting, highly descriptive and illustrated 16-page booklet of lighting equipment for amateur and professional photographer. Includes lighting tips on indoor still and movie pictures with diagrams, charts, etc. ACME-LITE MFG. CO.

4. (a) Booklet: "How To Take Professional Flash Pictures With Your My-T-Myte Flashbulbs," 8pp., illus. AMPLEX.

13. (a) Booklet: "Light Makes the Picture, Synctron Takes It Better." (b) Booklet: Current technical data on Synctron models. (c) Catalog: Includes accessories, technical information, prices, individual specification sheet for each model. (d) Folder: "55 Quick Facts on Dry Battery and Dynaseal Power." DORMITZER ELECTRIC COMPANY.

22. (a) Folder: "Triangle Lighting" formula for taking indoor pix with light. (b) Booklet: Photoflash Tips. (c) Bright Ideas-flash pix of parties, kids, adults. (d) Photolamp Data—lighting, exposure, film speed for flash, flood, other lamps. (g) Booklet: The M-2 Bulbs; data information on the "tiny" bulbs. GENERAL ELECTRIC.

23. (b) Folder: Graflite. (c) Folder: Stroboflash. GRAFLEX.

24. (f) Folder: "Why You Will Get Better Flash Pictures with the Heiland Foto-Mite," 14 pp., illus., how to use the flash unit, with picture-taking hints. (g) "Take Your Pick" folder, illus., describing new Strobonars 61A, 62A, Seven and 71A, with light distribution comparison photos and accessories. (h) Folder: "The Heiland Professional Line"—Flash Units, Synchronizers and Standard Strobonars," describes Strobonars I, III, IV, Six, famous Press Model Synchronizers, Synchro-Customs, and complete accessories including cords, reflectors and battery cases; illus. HEILAND.

34. (c) Booklet: Minolta Jr. B-C Flash Gun. FR CORPORATION.

25. (a) Folder: Sun-Lite II; description and illus. on speedflash. (b) Folder: Sun-Lite 500, description and information, 6pp, illus. (c) Folder: Flash Saver, description, 4 pp. (d) **Manual: Sun-Lite II instruction booklet, detailed information on Sun-Lite II Portable Speed Flash, all 3 models; 20 pp., illus.; 25c.** HERSHEY MFG. COMPANY.

28. (a) Folder: Describes 3 models of electronic flash, Expert IV, Matador, Reporter I, prices. INTERSTATE PHOTO SUPPLY.

29. (c) Folders: Kalart Flash Equipment, BC-400 and Kalart Super Speed Flash. (e) How B. C. by Hy Schwartz. KALART COMPANY, INC.

35. (a) Booklet: Eveready Battery Engineering Bulletin on flash photography, 12pp. illus.; issued periodically. (b) Eveready Batteries, data, helpful information "B," "B-C" batteries. NATIONAL CARBON COMPANY.

36. (a) Leaflets: Technical information and data on use of the Megalume electronic flash. (b) Pamphlet: "Reciprocity Failure and the Determination of Exposure With Some Electronic Flash Equipment." NEMS-CLARKE, INC.

46. (a) Brochure: Listing of lighting equipment for semi-professional or advanced amateur. (b) Brochure: Complete listing of lighting equipment for the amateur and movie maker. (c) Booklet: "Indoor Photos Made Easy," how to do indoor lighting, 10pp. illus. SMITH-VICTOR CORPORATION.

47. (a) Folder: **"Flash is Easy—Flash is Fun"**; complete flash instruction for advanced, amateur, beginner. (b) Booklet: How to Take Better Pictures and Have More Fun With Flash; 32pp. illus. (c) Booklet: Color Flash with Box Cameras. (d) Booklet: How to Throw a Snapshot Party; 24pp, illus. (e) Card: Wallet Size, gives correct F-stops. (f) Brochure: Basic Lighting Placement, illus. (g) Specification Sheets: 1. Blue Dot Line; 2. Projection Lamps; 3. Darkroom and Enlarger Lamps; 4. Super-floods. SYLVANIA ELECTRIC.

8. (c) Exposure Guide: Pocket size, gives correct F-stops. BOLSEY CORPORATION OF AMERICA.

50. (b) Brochure: The ABC of Flash Photography; guide to how, when, why to use flash bulbs. (c) Brochure: Your guide to better pictures thru better lighting; comprehensive discussion of Westinghouse bulbs.

55. (a) Booklet: Descriptive data and information on Limelite "60"; 14pp., illus. (b) Folder: Describes Limelite Electronic Flash; 4pp. illus. (c) Folder: Yankee Complete Home Developing and Printing Kit, 6pp, illus., instructions for use of Yankee Photo Developing and Printing Kit; making your own negatives; making a picture from your negatives; loading the printing frame, etc. (d) Catalogue: Yankee photo products; 35mm slide trays and accessories, electronic flash, developing and printing accessories, illus., prices and description. YANKEE PHOTO PRODUCTS.

62. (a) Booklet: Electronic Flash. (b) Booklet: Brighter Way to Better Pictures, 16pp. FR CORPORATION.

PROCESSING EQUIPMENT AND MATERIALS

10. (a) Brochure: Illustrating design and function of Model 45M Enlarger, 24pp. (b) Leaflet: Additional uses of Model 45M Enlarger. (c) Pamphlet: Discusses characteristics and operation of Model 57MB. (d) Book: A Brief 73 Year History of Enlarger Design, 32pp. CHARLES BESELER COMPANY.

19. (a) Booklet: "How to Buy an Enlarger." FEDERAL MANUFACTURING AND ENGINEERING CORP.

27. (a) Leaflet: Time-O-Lite Printer. (b) Leaflet: Time-O-Lite Meters and Switches. INDUSTRIAL TIMER.

33. (a) **Booklet: "Marshall's Guide for Hand-Coloring Photographs," special section on heavy oils, 36 pp., illus. 25c.** (b) **Pamphlet: Color Chart; Marshall's photo-oil colors, price list of sets, accessories, 10c.** (c) Pamphlet: Make Life More Colorful, discusses photo-coloring; (d) Pamphlet: Information on the photo-oil pencil. (e) **Book: "Photo-Oil Coloring for Fun or Profit," 17 chapters, 148 pp, 22 illus., color charts, 9 color plates; explains detailed portrait work, right papers for coloring, how to mix paints, color harmony, landscapes, etc. $3.50.** JOHN G. MARSHALL MANUFACTURING CO.

45. (b) Catalogs: Omega A-2, B-7, B-8, D-2, D-3, E-5; (One on each model, specify which you want.) (c) Booklet: How To Buy The Right Enlarger. (d) Booklet: Omega Distortion Correction Attachment. SIMMON BROTHERS.

56. (a) Folder: Describes "Static Master," gives uses and prices, 3pp, illus. NUCLEAR PRODUCTS.

58. (a) Brochure: Discusses Lisco Cut Film Holder; gives data and information on exclusive features. LISCO PRODUCTS.

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68. (a) Catalog and Handbook: 18 pages, illustrated, Nega-File slide-cabinets, accessories. (b) Circular: Four New Files by Nega-File, describes new files created by Nega-File to hold from 20 to 50 of the small plastic Kodaslide boxes, prices and types. NEGA-FILE COMPANY.

EXPOSURE METERS

20. (a) Booklet: Catalog sheet and booklet describes original direct-reading, photo-electric exposure meter, reading directly in f; stops, with film speed charts. (b) Brochure: "Ideal Rangefinder," instructions for calibrating rangefinders. (c) Brochure: Catalog sheets, golf club selector guide, information on Long-Range Rangefinder and its uses. FEDERAL INSTRUMENT CORP.

21. (a) Circular: Describes the Skan Quick Meter, price, information. (b) Booklet: Technical data, information on use and care of Skan Meters, helpful hints, 24pp, illus. G-M LABORATORIES, INC.

22. (e) Leaflet: GE Exposure Meters, significant features which adopt one of three GE meters to specific requirements. (f) Booklet: Color Control Meter and Variable Color Filter; how to achieve full control of color. GENERAL ELECTRIC.

51. (c) Booklet: Help in Selecting the Right Exposure Meter. 15pp., illus. Describes and discusses the workings of a meter. WESTON ELECTRICAL INSTRUMENT CORP.

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of the camera, say at an angle of about 45 degrees from an imaginary line from camera to subject, and well above the lens. Now study the flower and notice how and where the shadows from this light fall on the petals and leaves. Experiment with this light. Move it sidewise, up and down, cut it on and off, keeping your eye on the flower. You'll note that somewhere during all this movement, one place will look good to you and that's the spot for your main light source. Maybe one light is all you have or want. If either is the case, go ahead and shoot and see what the results are. Very dramatic and glamorous effects can be achieved with but one light. However, a word of warning should be given that particularly applies to color film: watch out for deep, harsh shadows. Unless they are what you *want*, it would be wise to fill them in with at least one additional light source or with a white reflector bouncing light from the main light into these shadows. If you do use another photoflood, keep it at about the same level as your camera lens, and lower in intensity than the main light; just enough to illuminate the shadows but without completely eliminating them. Remember that shadows are necessary to give form and depth to a subject. Using two lights will give you much more luminous color than will just one and should give you all the light you need. If you want to use a third light source, employ it on your background, just enough to wipe out any shadows cast by the other two lights, but not so much to be of greater intensity than the main light. Use your meter to arrange the lights so that the background light gives one stop lower reading than the main light.

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And if you use a fourth light, it will be like frosting on the cake, for this is the light that can add richness and sparkle to your pictures and put the final touch on an already well-lighted setup. Try this light fairly high and to the back of the flowers, slanting the beam so that it strikes the blossoms at an acute angle. Turn out all the other lights and observe critically what you will be doing with this one. Its beam should just skim along the edges or tops of the petals. It's a rim light and, again, should not be as strong as your main light. Again, if you are unable to judge your light intensity, let your meter be your guide.

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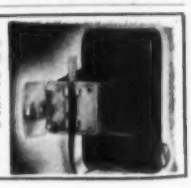

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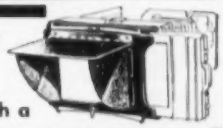

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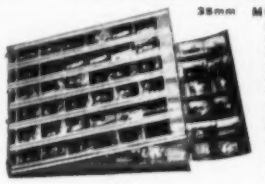

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INDEX OF ADVERTISERS

Popular Photography, October, 1956

ADVERTISER	PAGE NO.
Air Photo Supply Corp.	129
Airequipt Mfg. Co., Inc.	40
American Camera Exchange of New York, Inc.	139
American School of Photography	104
Ansco	SECOND COVER, 3
Argus Cameras, Inc.	24
Arrow Photographic Products Inc.	96
Art Center School, The	98
Atkinson Color Print Service	104
Awon Films	132
Bass Camera Co.	104
Bell & Howell	8, 9
Berndt-Bach, Inc.	28
Beseler Company, Charles	21
Brooks Cameras	114
Brooks Institute	106
Brown-Forman Industries	103
Budget Camera Shops	141
Burke & James, Inc.	97
Burleigh Brooks, Inc.	5
Bushnell & Co., D.P.	26
Camera Import Corporation	138
Canon Camera Co., Inc.	29
Capital Camera Co.	98
Chemipure Labs	102
Clayton Chemical And Packing Co. Inc.	94
Color King Labs	112
Davidson Manufacturing Co.	99
Delpro Sales Co.	142
Dimco-Grey Company	105
Eastman Kodak Company	90, 91, FOURTH COVER
Edixa Camera Works, Wirgin Brothers	27
Edmund Scientific Corp.	152
Enteco Industries, Inc.	99
Exakta Camera Company	19
F R Corporation, The	30
Freestyle Sales Co.	122
General Electric	101, 106, THIRD COVER
Germain School of Photography	104
Graflex, Inc.	15
Grand Central Camera	126, 127
Greyhound Charter Dept.	96
Hamilton House	135
Heiland	38, 39
Hollywood Camera Company	133
House of Napier	98
Ilford Inc.	93
Industrial Timer Corporation	92
Interstate Photo Supply	104
Kalart Company Inc., The	23
Kalimar Inc.	18
Kinnard Co.	101
Klein, Sid	136
Kling Photo Corp.	42, 98
Konica Camera Company	16, 17, 130
LaBelle Sales Corp.	32
Leitz Inc., E.	10, 11
Lisco Products Co.	98
Minolta Cameras	34, 35
Model Film Laboratory	144
National Camera Repair School	98
National Photo Lab	104
Nega File Company	103
New York Institute of Photography	12, 13
Nikon Incorporated	43
Obex Corporation of America	92
Olden Camera & Lens Co.	113
Optics Manufacturing Co.	22
PX Camera Exch.	130
Pagliuso Engineering Company	94
Peerless Camera Stores	107, 108, 109, 110
Penn Camera	115
Photography Annual	4
Polaroid Corporation	37
Popular Boating	134
Popular Photography	102, 142, 143
Rabinovitch Photography Workshop	102
Ray-Vogue	102
Riken Optical Industries, Ltd.	25
Ritz Camera Centers	120, 121
Russ Photo Service	111
Sawyer's Inc.	95
Science And Mechanics Magazine	102
School of Modern Photography	41
Solar	105
Spiratone, Inc.	124, 125, 144
Standard Camera Corporation	31
Sterling-Howard	119
Superior Bulk Film Company	142
Sussex Chemical Corp.	103
T V Workshop	103
Tiffen Marketing Co.	14
U. S. Color	98
U. S. Photo Supply Co.	7
University Camera Stores	128
Voigtlander	105
Wall St. Camera Exch.	123
Wamo Mfg. Co.	104
Weston Exposure Meters	100, 101
Wild Life Films	102
Willoughbys	131, 137
Wollensak Optical Co.	36
Yashima Inc.	20
Zeiss, Inc., Carl	33

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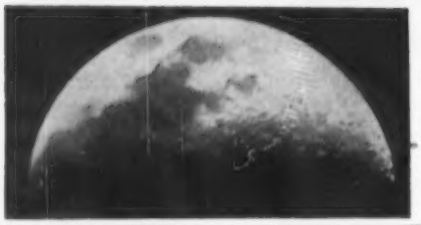

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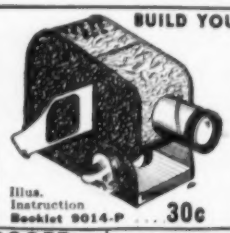

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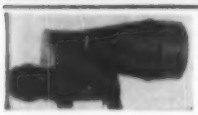

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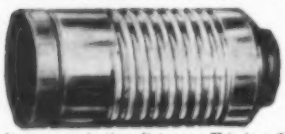

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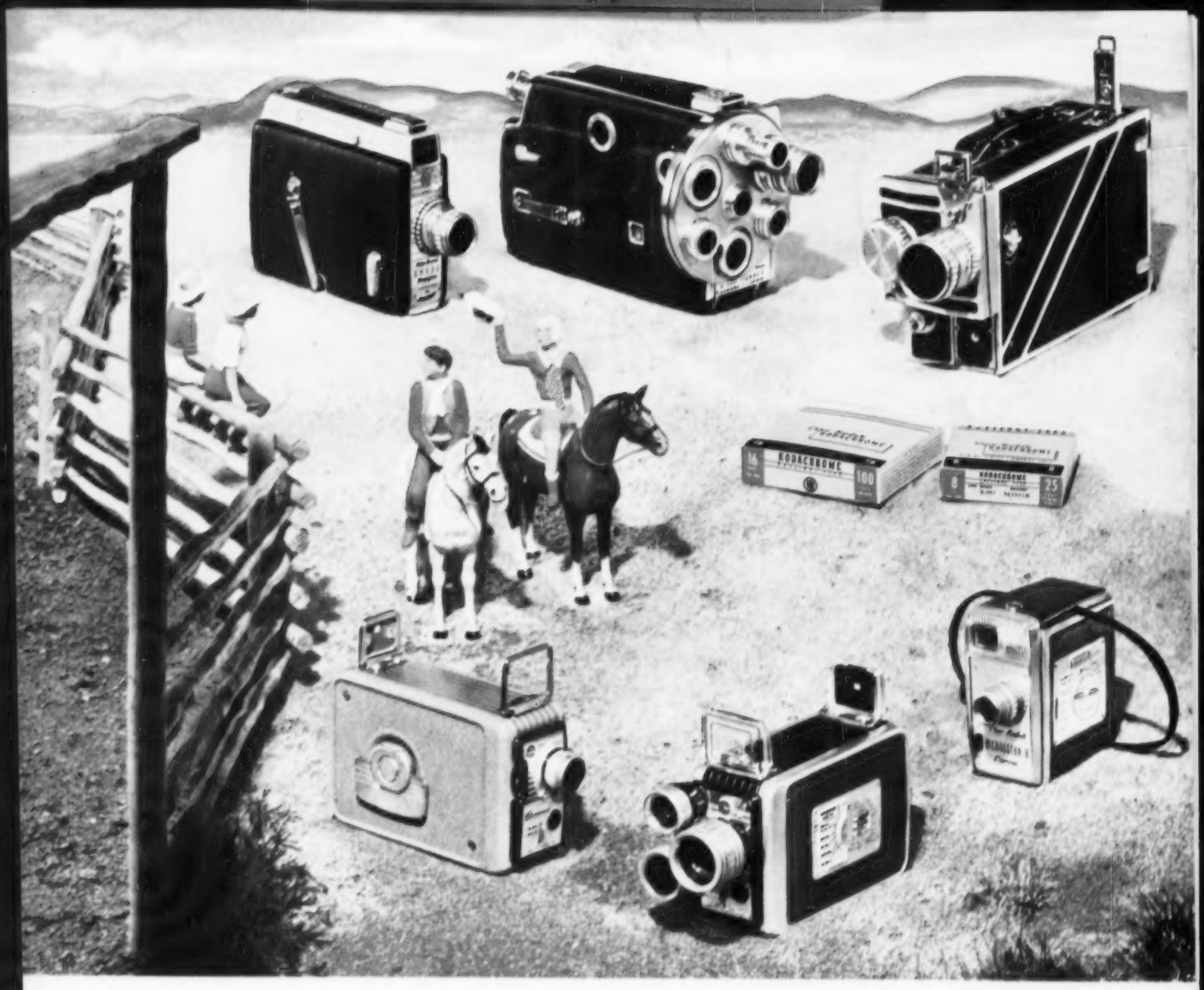

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